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VOGUE



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(Continued from page 2)

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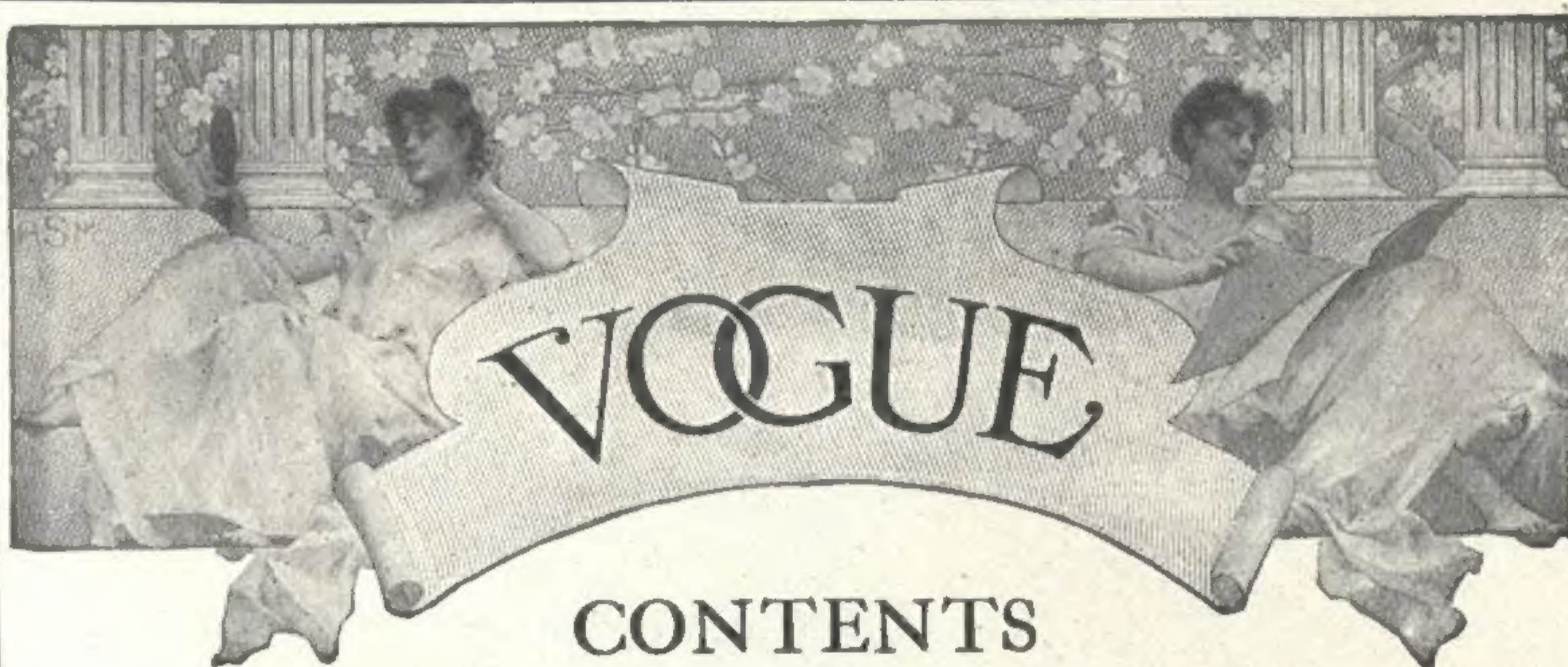
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IN NEXT WEEK'S ISSUE OF VOGUE TO BE DATED FEBRUARY 12th,
ON SALE FEBRUARY 9th, WILL APPEAR AN ANNOUNCEMENT OF
GREAT INTEREST TO THE READERS OF VOGUE. THOSE READERS
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NEWS STANDS, SHOULD NOT FAIL TO READ THIS ANNOUNCEMENT

FANCY DRESS

If you are to be hostess or guest at a fancy dress dance this season
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Costume of the eleventh year of the Consulat (1802-03)



A HALF CENTURY OF MEN'S FASHIONS

From 1775 to 1825 Fashions for Men Were Subject to Many Changes of the Fickle Mode

By Helen Corinne Hambidge



Evening cloak of 1821; cloth, trimmed with velvet and gold tassels

BEAU BRUMMEL, arbiter of men's fashions for over a quarter of a century, mingled when a young man with a parti-colored throng of powdered and patched gentlemen, but on his last walk down Piccadilly he saw a rather sober garbed procession, forerunner of the sombre, black coated one which treads the historic old street today. Most of this change, strangely enough, was due to his influence, for he raised the level of dress for men from an ostentatious, effeminate mode to one of unobtrusive dignity, yet withal to a style that has survived without great change much longer than any other.

The half century lying between the years 1775 and 1825 saw the most startling revolution in fashions for men, as well as in so many other life interests. George Brummel, born in 1778, was a few years late for the Macaroni style of dress, but he saw the rise and fall of the "Zebra" — that most bizarre of all modes, so named from the vivid striped materials which were then used in the fashioning of garments; he saw the old fashioned full frock coat, bag wig, solitaire, and ruffles die away; he saw the decline and fall of knee breeches for common wear, and the trouser, invented by himself, take their place; he saw the three-cornered hat banished from the hat boxes of the polite world, and colored clothes give way to blue coats, and later to solid black ones. Indeed, throughout the whole period under notice the changes

in costume were so frequent, so varied and so mixed that any precise account of them would be impossible, and only a brief resumé of the most important innovations will be noted.

In the early part of this half century the styles were strikingly cosmopolitan. Citizens of Paris, London and the colonies were garbed very much alike. Narrow, scant fashions still prevailed, two and one-half yards of cloth sufficing for an entire suit, but this was no indication of economy, for trimmings were rich and elaborate on the long coats that were open all the way down the front, and the double waistcoats were veritable bursts of glory. They were loaded with silk embroideries, passementerie and braid—indeed even spangled and laced occasionally.

Striped and spotted silks, brocades and plain satins were used for coats as well as

for waistcoats, and the preferred colors were odd ones which had never been used in clothing materials for men in the history of the world—startling shades of canary yellow and apple green, and even orange and a vivid shade of claret finding favor. The coats also were lavishly trimmed with frogs, braids and buttons, the latter oftentimes being made of precious metals or hand painted enamels, and one or two dandies of Paris went so far as to replace their buttons with rows of tiny watches. With this almost barbaric upper dress was worn satin or silk knee trousers, silk stockings, low slippers with rich buckles, or high boots of fine, soft leather according to fancy. It was the fashion to wear two watches with the most conspicuous of fobs hanging below the waistcoat, and among the

on Piccadilly, or about the Tuileries, must have felt life a grievous burden indeed. There was no simple laying out of clothes, but stays were laced, frills attended to, coiffures reconstructed, and indeed all the toilette of a fine lady to be accomplished.

Toward the close of the century, however, came in a distinct change in the mode of men's, as well as women's costumes. Both in France and England—the colonies following suit of course—simpler dress was ordained, not from choice but from necessity. The aristocrats in France were bankrupt, if nothing worse; England and America were having troubles of their own that drained every purse, so that extravagantly rich materials and extreme decorations were abandoned. A fad for the so-called negligée in dress arose.

Some of the enthusiasts went to the other extreme of dress, and appeared in coarse suits, rough peasant shoes, huge flapping hats, and they even affected soiled linen and unkempt coiffures. But the men who made up the great solid classes of citizenry adopted a costume, which, though careless in appearance, was on the whole conservatively negligée. This consisted of the dress suit and waistcoat (no sword), low shoes without heels, ribbon bows in place of buckles, and a hat which could be pulled down over the head, effectively concealing the simple coiffure.

The riding habit — and everybody rode in those days — was also used as

a promenade dress this, too, being a negligée costume. It consisted of a round hat, simplified waistcoat, a long skirted coat (the skirts of which were buttoned back when riding), and handsome boots surmounted with yellow revers that reached to the knees, where they met the breeches made of kid. This style of breeches was made famous by the Count d'Artois, who had four lackeys lift him up and down into them, so that not a wrinkle was visible.

Among the aristocrats in France, however, this negligée mode did not last very long. Undoubtedly they felt that their long day was about over, and that they must make the most of the remainder of it, for the breath of the revolution was hot in the air. "Silk and satin and powder and pearl!" were soon to give way to the more sober things of the bourgeois.



A gentleman of quality, in the reign of Louis XVI (1779) dressed for riding



The eccentric costume of the "Incroyable," worn during the Directoire period



A costume of the thirteenth year of the Empire, known as a negligé

lessons of the dancing master of the day was an exercise which instructed the dandies how to walk so as to make these fobs jingle most effectively.

The only article of apparel that was not worn very tight was the overcoat of our gentleman a la mode. It was either gracefully draped or it displayed three little capes at the collar, and was the original of the "Carrick" worn by many coachmen of London and Paris today. The fashionable hat for several years after 1726 was a three-cornered chapeau, with the point in the back greatly reduced, and those on the sides extremely large and prominent.

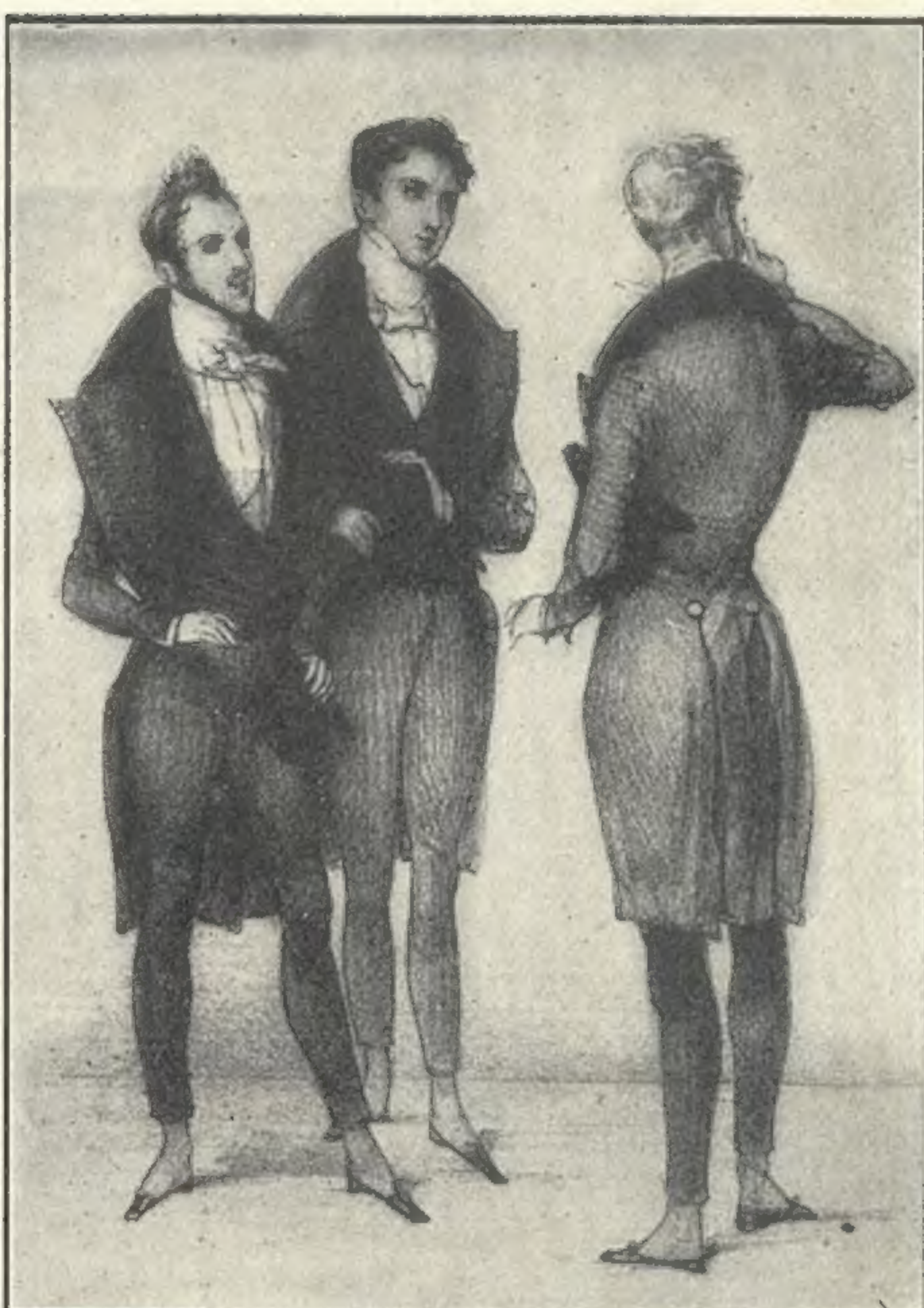
It took more than the proverbial nine tailors to develop one man in those days, and the valets who made their young and old beaux ready for their morning at the pump room, or their afternoon at the promenade



Suits of cloth with silk vests adopted during the reign of Charles x



Riding habit of a young man of fashion at the time of the Consulat (1800)



Elaborate toilettes of the Second Empire designed by the famous Gavarni in 1834

The dandy of 1790, however, differed notably from his predecessors. Indeed, he was a dandy shorn of much of his actual splendor, though in colors never so gay. He abandoned the three-cornered hat, using an odd little round one, with a raised crown surrounded by a silk cord and decorated with the national cockade. He wore a frock coat with long tails behind and two short revers in front, and this was opened all the way down the front displaying a broad expanse of waistcoat. A cravat in color, trimmed with lace at the end, formed a large knot under his chin. The tight breeches of a woolen fabric reached down to his calves where they were fastened with ribbon rosettes above the stockings covered with lengthwise stripes. In addition he had gloves of a striped material in two or three colors, boots topped by revers, or slippers with heels, and in his hand he carried a cane which concealed a narrow sabre. This was the gaudy dandy of the days of the Revolution.

As soon as that struggle was over, however, luxury in dress appeared again, as though it would not be downed, but this time it was very short-lived. Ruffles, beautiful silk stuffs and jewelry were worn again, and the class of men who went in for these extreme styles came to be known in England and France as "Incroyables." They were nothing more than the fashionable men of the Directoire epoch.



Carrick coat of the First Empire (1810) with single cape



The three circular collar style of Carrick coat worn in 1812

of not having "a leg" in the sense which Sir Willoughby Patterne had one, but of this we know nothing. When first worn these garments reached only to the shoe tops, where they were tucked in or fastened over the boot under the instep with a strap. With them was first worn the tight fitting frock coat closed in front.

Knee trousers and blue dress coats with silver or pewter buttons were much in evidence still, as well as ruffles and ornate waistcoats, but only the old-fashioned clung to them. Trousers were generally made of woolen stuffs—except for dress occasions—and from 1819 to 1825 were seen costumes which are the nearest approach to that of our present day gentleman. These costumes display the long frock coat, almost meeting in front, the waistcoat somewhat subdued by time, light striped trousers and high hat. The long tailed coat, however, forebear of our present dress one, was still the one most in favor. The stock was then the fashionable neckcloth and Brummel decreed that it should be a foot wide before folding, laid into precise folds by the wearer or his valet, and changed twice daily.

From 1825 on the clothing of men has grown simpler and simpler, and if the cause of evolution has taken away from the picturesqueness of the crowd it has added to the dignity of the man.



Second Restoration costume (1816) with full trousers à la Russe



Redingote of Louis XVIII period (1819) with high straw hat

Among all generations of men this cult occupies a place apart because of the strangeness of its taste in clothes. Neither beauty nor richness were sought for, but all that was bizarre, and what we should today call "loud," was chosen, and there walked the fashionable promenades in those days the strangest looking beings ever seen going by the name of man—indeed they must have resembled great birds from some unknown clime.

The "Incroyable" wore enormous spectacles as if his eyesight was poor, his hair hung down over his temples in dog ears and was drawn up in the back on top of his head in a chignon, held by a curved comb. Immense rings of gold passed through his ears making him look like a Turk. His huge cravat, in which his chin was lost, seemed designed to hide some hideous deformity, and he had no cleanly looking cuff frills or jabot. His vest concealed his shirt, except below the cravat where a gold or jeweled pin was attached.

During the first years of the new century the men of ordinary life varied their costumes but little. They still wore the knee trousers, the long-tailed black coat with heavy revers, and prominent waistcoat. The heavy, draped overcoat, or one with the shoulder capes, top boots and hat with pointed corners was the fashion for out of door dress. In 1806 the first trousers—brought into fashion by Beau Brummel, are said to have appeared. Brummel was accused



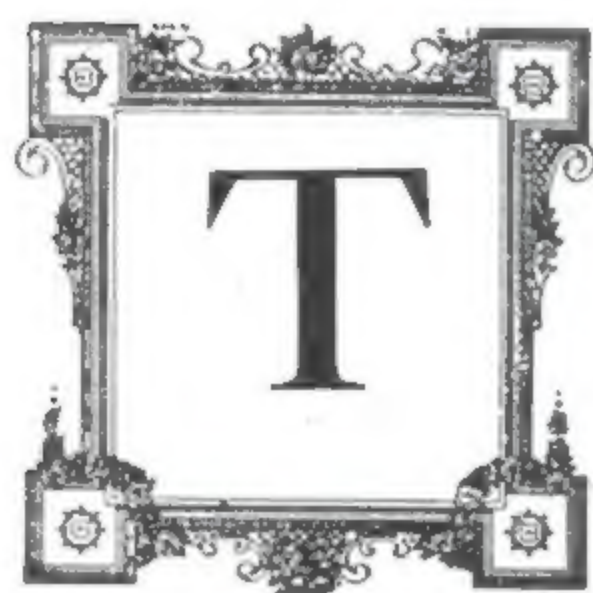
Costume of a dandy of 1823. Trousers and vest of piqué



Coat à l'Anglaise of Second Restoration (1826), hat of heaver

AS SEEN BY HIM

The Man of Fashion of To-day and Yesterday—A Change for the Better—Masculine Manners—The Requirements of a Cotillon Leader.



THE fashionable New York man of to-day is rather a complex creature. Each change in the city's topography, from the time when the smart world sunned itself on the Battery to the present, has brought a corresponding generation of men who "go in for society," and there have been all phases, from the polka dancing beaux of the forties to the sporting set of the eighties, and so on to the clubfellow of much leisure and money of the latter part of the Nineteenth century. The latter—a new set in the eighties

few young men are able to keep up the pace with inherited wealth, so that many of them have gone into Wall Street, or have dabbled in one way or another in stocks or securities, and even those who do not especially care about increasing their incomes, seem to have an ambition to be something above the average. Indeed there are now so many people who have mere money that it is no longer a distinguishing mark to be rich.

Englishmen of good family usually go in for some career—the Army, the Navy, the Church, or diplomacy—and here young men are taking more active interest in politics. A great many have passed creditable examinations for positions in the diplomatic service abroad, while a few have actually taken up literature—in rather a mild way, to be sure, yet so promisingly that already this winter no less than three plays, adapted and written by young clubmen, have had a hearing. Then there is the son of a well known banker who is pottering away in a studio in Paris and another of our jeunesse dorée who is cultivating his voice with a view of singing in opera. There was but little of this ten years ago when the principal occupation of many fashionable men seemed to be to stare out of Fifth Avenue Club windows during such times as they were not engaged in touching a bell and requesting a waiter to take the orders.

GOOD MANNERS SHOULD BE THE FIRST SIGN OF GOOD BREEDING

So much we can say for ourselves on the one hand, but on the other we are not entirely out of the woods, for we find that with the new element there has crept in a laxity of manners. I know that this has been the criticism of one generation on that which has succeeded it ever since the days of powder, periwigs and minuets, but latterly there has certainly been just cause for complaint. And one of the most glaring sins against propriety on the part of some young men has been the pushing into dances and receptions to which they have not been asked. In the first era of the Nineteenth century the sexton of Grace Church used to know almost all the young men, and could always supply eligibles to new hostesses, but society is now so large that it would require a regiment of socially wise sextons to check

is done at a public ball, or as was the case at the old assemblies, and the Patriarchs, so that this intrusion of hospitality, which one might think would be practiced only by the worst of bounders, has grown to be of not very unusual occurrence. However, women who entertain are much to blame, for they give large dinners, and then calmly take all their guests to balls to which only a certain number of them have been asked. And such is the struggle for social recognition and advancement that some men cannot refrain from passing through the door that is thus opened to them. There is also a tendency to rudeness on the part of many young men that deserves rigorous rebuke. They are not civil



Photo by the Co-Operative Press.

Mr. Lawrence Gillespie, who is one of New York's eligible young bachelors, in much demand for dinners and dances

and nineties—were mostly recruits from other cities, who, having more money than they could spend and nothing in particular to do, lived lives of splendid idleness, belonging to several clubs, and passing their days in going from one to another in cabs, and frequently drinking more than was good for them. Their evenings were devoted to social amusements. They could always be had for women's luncheons and receptions, and they were to be found in flocks at afternoon weddings. And there were also the so-called men about town, who kept in with the sporting side of life; who were often to be seen at Delmonico's; who were always present at the theatres on first nights, and who were good fellows generally, although a bit conspicuous. But the Twentieth century has seen many changes, and to-day its men of fashion represent quite a new order.

TAKING A MORE SERIOUS VIEW OF LIFE

We are settling down a bit. Drinking on general principles being discouraged, there is much less of it at the clubs, and in society, than formerly, and our outdoor life consists of more than merely driving a four-in-hand and riding to hounds. The acquisition of country estates, the recognition by men of wealth of the social possibilities in house party entertaining, and above all the motor car have revolutionized society. Extremely



Mr. Moncure Robinson, son of the late Randolph Robinson. Young Mr. Robinson is a bachelor and a general favorite

up a roll call correctly, and at large dances the hostess cannot remember exactly who have and who have not been asked. Half the time no one dreams of taking the cards as



Mr. Phoenix Ingraham, son of Justice George L. Ingraham, who led the cotillon given for Miss Marjorie Gould

to all women, but only to those they think may be of advantage to them; they push their way through crowded ballrooms without regard to others; they dance out of their turn during cotillons; they are not polite at supper, they are often disposed to be boorish and sometimes they indulge in antics, which in other circles would be described as "rough-house." Again in the hurry of our lives, and in the magnificent distances of New York, many men are prone to neglect the once imperative social duties known as party calls, while others seem to regard it as not in the least incumbent upon them to send their hostesses even so much as an occasional box of roses in appreciation of all that has been done for them. However the fashionable man does try to get around on Sunday afternoons—the only time consecrated to this phase of society life—or to drop into an opera box during the intermission.

The young man of to-day may be slangy in the presence of women, but he does not indulge in such coarse stories as did his predecessor, a thing that happily has gone out of fashion with the drinking—and altogether there is a much healthier atmosphere. Even the old beau—the tame cat—who was wont to tell episodes t bit off color in general society and to enjoy a certain popularity therefor—is now hardly tolerated. Indeed there are only about eight still living, and they are fast dying off.

SOME FAMOUS COTILLON LEADERS

As for the cotillon leader, his position in society is by no means a path strewn with flowers. He must be not only a nimble and graceful dancer, a man of much popularity with both sexes, and one who gives up much time to social life, but he must possess infinite tact, must have an even temper, and must be able to exercise a certain control over others. In these days, a hostess is wont to leave much to the leader, and this winter it has been his most disagreeable task on more than one occasion to request certain young men to leave the ballroom. For years I have heard complaints against this or that cotillon leader, but when they were all sifted down I have found that those who lifted up their voices had usually been guilty of some infringement against the order of the evening. Mr. Stowe Phelps, the leader of two of the Junior Cotillons this winter, said in a recent interview that appeared in a weekly magazine: "Infinite tact and endless patience are really a leader's first requirements," and advocated that all the dancers should know each other. For this purpose he organized a species of grand march as a first figure. However even this is rather difficult in a New York ballroom, and, as dance cards are never used here, young women sometimes do not enjoy their first cotillon. It is a most erroneous impression that the cotillon leader is a man who is a mere dancing butterfly—a creation of the ballroom. In New York, Mr. Worthington Whitehouse and Mr. Stowe Phelps are successful business men, and Mr. Alexander Hadden, Jr., is a power in charitable and philanthropic work, while Elisha Dyer is a banker, and the late Franklin Bartlett was a lawyer of prominence. And of the older generation who have passed away, Thomas Howard, George Bend, Harry LeGrand Cannon and John G. Hecksher were anything but mere society men.

CONCLUSIONS

The man in the fashionable life of to-day as a rule has his serious side. He is less flippant, usually less of a snob, and altogether better balanced than the gentleman of leisure of the last years of the Nineteenth century. It is possible that he may bore you with talk of motor cars, and—if quite callow—of football and college sports, and if he is a country landowner, ten to one you will find that he has gone in for raising fancy vegetables, or breeding fancy stock, or has taken up some other useful fad. If he is the scion of millions, so that it is his misfortune to be continually in the glare of the limelight, his slightest faults are magnified and much is laid at his door of which he is not guilty. You must make allowances for him for with so much money he is flattered and todied to, and temptations are thrust upon him. He is but mortal, and taking him all for all, he has much to his credit. At any rate he is more quiet in his tastes, makes less of a display of his wealth, and has gained the ease and poise that are the fruits of a fourth generation. And there is not the least reason for the popular belief that if he is from humble stock he will go back to shirtsleeves. Over and over again it has been proved that such is not the case.

THE APPLE BLOSSOM IN DECORATION

Apple blossoms seem to be a favorite bloom with bachelors. I remember a beautiful ball given by the late Robert Hargous for his debutante sister, who was then Sallie Hargous and is now the widow of Woodbury Kane. In those times—it may perhaps seem that I am not over gallant in referring to the date

as one which might be historic, but in reality was just about twenty years ago—we did not run to elaborate floral decorations, but all New York was talking of the novelty of apple boughs in full bloom in January. I think this ball was at Delmonico's, at 26th Street and Fifth Avenue; at any rate the walls of the room were hidden with these fragrant white harbingers of spring, and now Lispenard Stewart has recently given a dinner for his niece, Miss Witherbee, at which there were one hundred guests, and at which in the center of the table there was a tall apple tree, covered with blossoms.

Although at this dinner there was an assembling of descendants of the old New York families, yet there was also a leaven of the newer people, for both the host and the young girl for whom the entertainment was given, were of two separate generations from the late Mr. Rhineland, the

head of a representative Knickerbocker house. New York has thrown aside many of the prejudices of the past, even in sets which are called conservative, but nevertheless Washington Square, where the Rhinelanders and Stewarts have resided for years, sent its delegation, to use a political figure of speech.

THE GOULD AND DREXEL FAMILIES

Naturally the topic most generally discussed just now is the engagement of Miss Marjorie Gould, the eldest daughter of Mr. and Mrs. George Jay Gould, to Anthony Drexel, Jr., the son of Mr. and Mrs. Anthony Drexel. Young Mr. Drexel came sailing over the sea just in time for the cotillon which was given

the same night as Mr. Stewart's dinner, and which served as a house warming for the new home of the Goulds on Fifth Avenue, built on the site of the other house, but showing not a vestige of its predecessor.

The affair was the red letter event of the year. One set of favors consisted of gold trifles, such as stick pins, etc., for the men and trinkets for the girls, and besides these there were rings in token of the betrothal. A charming effect was made in one figure with parasols trimmed with red, white and blue ribbons, and there were orchids everywhere—in glass tubes and vases, banked against walls of greenery and hanging from the crystal chandeliers. Phoenix Ingraham led, dancing with Miss Gould, who was in deep rose color. Anthony

Drexel, Jr., is the third of the name. His grandfather, Anthony Drexel, was the well known Philadelphia banker, who was an associate of J. Pierpont Morgan, but his father, another Anthony Drexel, is of the second generation, and has not cared much for business, although he is a member of many clubs.



Captain Philip Lydig, a banker, nephew of the late John Hecksher, the veteran cotillon leader



Mr. Worthington Whitehouse, a well-known bachelor, and leader of many cotillons

ON OUR MEN AND OTHERS

The American Women as Viewed by a Cosmopolite Objects to the Kind of Consideration Shown Her—No Real Companionship Between Men and Women Here



HERE is a tradition abroad in our land (and indeed it has spread in other lands), that the American women are the most favored of our sex in the world, as to the consideration and respect with which we are treated by our men. But what is this consideration that they give us, and what the respect? Of course, our farmers' wives are not beaten or hitched to a milk cart, but these social customs are but relics of the middle ages in countries that are more hampered by tradition than we are. The woman who stands for the national type is she of the bourgeoisie, of the big middle class. With us she is the wife of a business or professional man. In the large towns, she, upon whom all that the man's money can procure of material comforts and luxuries is lavished unquestioningly. All that money can buy—is that the much vaunted consideration? Allowing her absolute freedom from morn till eve—is that the respect? We set up a cry of admiration at this liberal attitude, but does it make us happy?

The most wonderful thing in the world, surely poets and preachers and all manly men

of all ages and climes will not deny, is a perfect and complete companionship between man and woman, and where this exists the woman is respected and considered, and the family is found to be on its most solid social footing. But where do we find real companionship in our land of the free and home of the brave? The men's best companions are men. The women's only companions are women. All their real life, save for a more or less brief period of courtship, is lived among their kind. What are we mere women to do, if we have too much money and too few children and all day long to ourselves, unless it is to meet in drawing rooms and hotels and clubs, and try to get very busy indeed about anything at all that comes up? A lady answered recently an inquiry as to why she was interested in women's suffrage, "Why, you know, we must keep up things!"

When we womenfolk and menfolk are forced into the same drawing room or about the same dinner table—forced, I say, because there is usually some motif ulterior to mere friendly intercourse—do we have any common ground for talk at all? To the least observing of travellers the American man makes a poor showing at conversation, he simply does not know how. He can talk about

(Continued on page 22.)

THE CRITICISM OF MAN BY WOMAN



WITH sex against sex as their war cry, neither fact nor logic affects the utterances of those votes for women spokesmen who, having adopted the exaltation of the feminine as the platform of their campaign, not only extol its superior virtue and intelligence, but do not hesitate to affirm that without its aid through the ballot political salvation is impossible. They practically charge the masculine sex with being incapable, and blame themselves for having too long allowed it to run the world, and, while all this is of course as preposterous as it is absurd, if American men, instead of smiling amiably and treating it as more or less of a joke, would arouse themselves from the easy, tolerant attitude they take toward their women long enough to tell them a few plain truths, the agitators would undergo some much needed enlightenment. Let us look for a moment to the matter of family support. In the course of evolution it came to pass that the male was expected to be the breadwinner, and after long ages this custom was crystallized into a solemn obligation, which, although it makes of the majority of them industrial and commercial drudges, American men have carried out, with so few exceptions that they are entirely negligible. And it should also be borne in mind that this onerous life-long obligation is, as a rule, assumed under the stress of overmastering emotion, when impulse displaces reason, and the actualities of life are seen as in a dream; for since comparatively few persons pause to consider the consequences of marriage, the usual run of young men do not in the least realize the burden they so lightly undertake. Yet when they do finally awake to its seriousness do they throw it down? Not a bit of it—they stagger under it manfully, and that without calling upon the world through poem or song to hail them as the heroes they really are.

The truth is that the majority of women are so accustomed to considering it a man's duty to support them, that the onerousness of the operation and the faithfulness of the man are quite overlooked. That he does not shirk such duty ought in all fairness, and at the very least, to be set down as indicating the possession by him of a large degree of chivalry as well as honor.

As to the principal corruption that afflicts the country, those suffragettes who insist that their aid is necessary to permanent reform have been wont to point with pride to what has been achieved in Colorado—one of the four States where woman's suffrage has flourished for a number of years. But alas! what has Judge Ben Lindsey—the official they were largely instrumental in re-electing—to say regarding the kind of purified (?) politics that flourish in Denver, respecting which town the suffragettes have published tons of figures to prove their reforms. Those who have read in Everybody's Magazine the serial story of that city's shame under the title of *The Beast and the Jungle*, know that even Tammany could learn a trick or two from its western fellow exploiters. Indeed if Denver furnishes an example of politics as purified by the woman's vote, most persons will prefer to put up with the misgovernment of cities until such time as men get around to forming more bureaus of municipal research, voters' clubs and public service commissions.

Moreover, who are the political villains that make the conditions the woman agitators insist they must reform? Mother's sons, every one of them. And the fault is almost invariably the mothers', for it is they who have charge in the home and school, and it is fairly well established that the young child's environment and early education are the principal factors in its development for good or ill. Self analysis on the part of woman, as a sex, would reveal the fact that its neglect of its own especial duties is largely responsible for the political corruption at which it turns up its nose, and which it now charges wholly to the account of the man official and the man voter. Know thyself is a maxim that seems to be honored in the breach by those ladies who spend their idle hours in harshly criticising their lords.

THE WELL-DRESSED MAN

IT should be said at the beginning that the models illustrated on this and the pages following are for the most part conservative styles, selected as representative of what the best shops have to offer men of refinement and good taste. There are more extreme fashions; there are, of course, many things it has been found impossible to depict or describe, and there is a tremendous amount of variation in detail—in shape and finish as well as in material, weave, pattern and coloring. But from hat to boots the designs may be taken as smartly correct—in short, as those the man who wishes to dress well should follow in selecting, or replenishing, his wardrobe for the coming season.

THE HATS FOR SPRING

And first, as to hats—while that shown gives a good idea of the medium crown and brim derby, the crown may be a bit more or less rounded and the brim a trifle more or less curled and “dipped” front and back, if such shapes are more becoming. The best makers, year in and year out, adhere to the standard shapes, and as a rule extremes should be avoided, but the good shade tans are as right in style, if not indeed more exclusively smart for spring, as the blacks. The deep browns, however, are rarely worn by men who dress well; the grays have never gained the sanction of good taste in this country, and the greens are out of the question. Even the dark green soft felt hat, which had more or less of a run the year before last and last year, did not become really fashionable, and the fuzzy, long-haired green and brown alpines have failed utterly to score as smart styles. Indeed, save for stormy-day dress, the derby, or in summer the straw, is the best form for town wear, while the smartest country styles are either the gray felts with black band, the English cloth hats of modified alpine shape, without ribbon band, or the well-made golf caps.

SMART SACK SUITS

The double-breasted sack coat is much less popular than the single, but a standard design and absolutely correct. It is, however, better of plain fabrics—black worsted or serge, dark blue serge, white flannel, etc.—than of mixed or patterned materials, and it should be simple in cut and finish, fairly loose hanging, and not of the one or two button front variety. And so, too, of the single-breasted jacket is simplicity the best indication of good style. Medium in length, without decided form-fitting effect; fairly full toward the bottom; with natural shoulders and with three buttons, the illustration on this page gives an excellent idea of the conservative fashion for spring; but it must of course be understood that the lapels may be a bit wider and shorter and the bottom corner cut either square or still more rounded than as shown, for there is so much latitude in present-day styles that if the main features of garments are in general accordance with recognized fashion, one may vary the details about as one likes. Turned-back cuffs are not to be advised, however, and, while patched pockets are quite correct on more distinct outing, or skeleton-lined summer

His Fashions from Top to Toe for Formal and Informal Occasions—A General Discussion of What to Wear and When to Wear It

coats, odd shapes and finishes are apt to detract from, rather than add to, smartness of effect.

Trousers should be medium in width, straight in cut and close fitting at the waist band, which should have belt loops and small buckles on the sides, rather than a single buckle at back. And they may be made to be worn turned up at the bottom or not, as one prefers. Nowadays it is unusual to wear trousers of a different material with sack coats—except, of course, those of flannel—and the suit fabrics of

THE WAISTCOAT STYLES

Waistcoats of the same material as coats and trousers are almost invariably made single-breasted, and quite simple in design. And they are usually without collars, and with moderately long points at bottom, like those shown on this page, which, however, are conservative models of what are popularly known as “fancy” styles—one of finely corded silk and linen stuff, and the other of striped flannel. In all of this year's fashions the opening at the neck is medium

though perhaps less used this year than in years past. And as for materials, nearly everything is possible—the flannels and other less rich fabrics being, however, better style for informal dress than the silks.

SHIRTS, COLLARS AND NECKTIES

Of the informal day shirt there is little to be said other than that it may be plain, tucked or plaited; may have simple or turned-back cuffs, cut square or rounded; is usually made to open all the way down the front, and is marked—when marked at all—with monogram or initials on the left sleeve, just above the cuff. But of its materials one might write pages and still leave half unsaid. Never, perhaps, were they more varied, and while the wide stripes with figures on them, the self-stripes, the silk and satin effect stripes and the corded line effects are especially in evidence, never was it more difficult to specify any one class of stuffs as pre-eminently in vogue.

The leading makers stick to the idea of using one kind of material for the body and another for the front and cuffs, or of having the stripe (if a striped stuff is used) run across the front, as shown by the illustration on this page, which also shows a necktie in which the wavy cross stripe is designed to match the stripe of the shirt; but the shirt with collar to match has not yet become a general fashion for everyday wear as distinguished from outing dress. The style is, however, gradually coming in again (for it is a revival rather than a new one), and one may also see self-striped collars, and some with raised lines of white on white.

As for the collar shapes, while there has been no special novelty—the high-band turnover with rounded corners (almost meeting in front) being the favorite style, and the medium wing shape, with sharp or rounded points, a perfectly correct one for morning dress—there has been improvement in the less expensive makes, not only in appearance and wearing quality, but in such little things that make for ease and comfort in dressing, as the linen shield inside the fold over the back button—the special feature of that known as the “Slidewell”—to keep the necktie from binding between the folds of the high-band collar, and in this and others a greater sliding space between the folds all around, a wide stitching and a thorough shrinking of the linen. Of course the collars of heavy linen, costing from \$4 to \$5 a dozen, are the smartest, especially in the wing shapes, which should not be of thin, flimsy linen, but also, of course, many men find them too expensive for all kinds of wear.

While the medium width single or folded four-in-hand is undoubtedly the widely fashionable necktie of this season, the bow in modified bat-wing shape, with square or rounded ends, is a correct style for morning dress, and both may be

had in a tremendous variety of plain, striped and figured silks—some of them to match shirts, waistcoats and hose. It would be impossible to attempt description of them in a general article of this kind, but I may mention some new knit effects, in alternate squares of contrasting colors, and call attention to the somewhat more than ordinary prevalence of green shades.



INFORMAL DAY DRESS

this spring seem to run a little more to mixtures and plaid effects than to stripes—the grays, browns and greenish shades prevailing. There are many new flannels, cravenetted mohairs and silk and linen mixtures for summer suits, but the spring stuffs consist for the most part of the heavier worsteds and cheviots in gray shades and plaid or stripe pattern.

in depth, but some have the edges of this opening a bit concave and others a bit convex in shape; while some have collars; some pockets patched on and finished with or without buttons, and some bottom edges cut in more or less concave lines. A corded silk edging of white is also used around the neck opening on some of the styles, and braid is not unusual as a finish, al-



HANDKERCHIEFS

Handkerchiefs of delicately colored linens, or of white with colored borders are permissible for morning dress, but should not be too bright or striking; the smartest gloves are of slate gray deerskin, reddish-tan cape or light chamois, all buttoning, self-stitched and rather loose fitting, and the best style hose is of dark shades, plain, with clocks or small figures in self or contrasting colors, or in changeable rib effects. The correct jewelry for informal dress is simple gold watch chain; gold cuff links with monogram, or simple oval disks of some such stone as agate or jade, and simple design (although they may be more or less valuable) scarf pins—the latter worn below the knot of four-in-hands, but never with bow ties.

TOPCOATS, BOOTS AND SHOES

In the way of loose, informal spring topcoats, the illustration published herewith shows a stylish model for a mixed material; while the loose, short covert coat, the longer, full hanging coat with raglan shoulders, and the medium length Chesterfield are all good designs. The waist-fitting overcoats, like the Paddock, are little worn this season; the single-breasted cut is more in vogue than the double, and many garments button through, instead of under a fly. Boots and shoes hardly require description as to shape and style, in view of the illustrations on the foregoing page, but it should perhaps be emphasized that calf is more correct than patent leather for morning dress; that the buttoned calf boot is more fashionable than the laced, and that, as a rule, the simple designs are to be preferred to those with fancy leather work. Of course the tan low shoe of right shade and make will be as much worn this summer as ever.

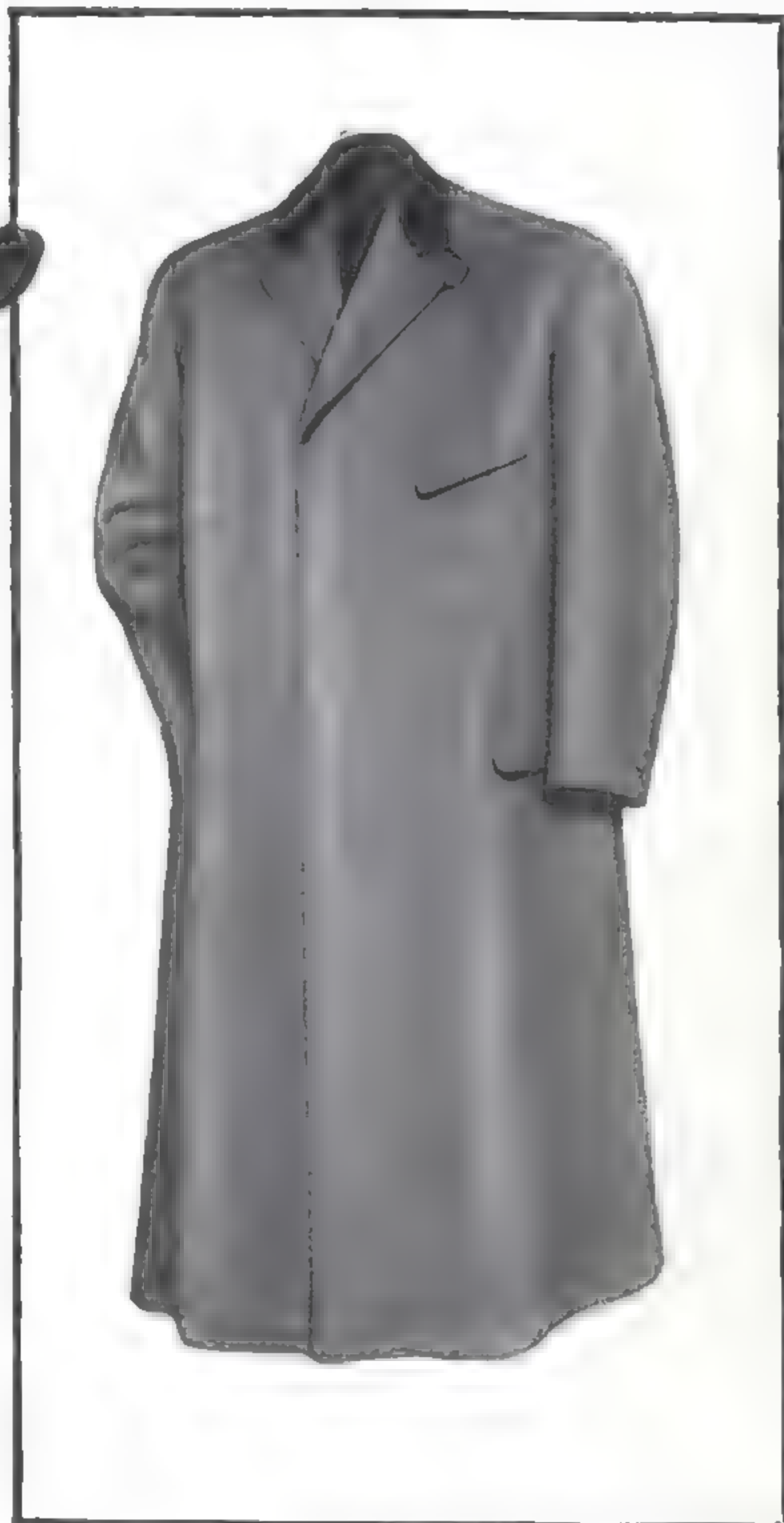
FORMAL DAY DRESS

To follow the same general categorical scheme as that used in covering the subject of informal morning clothes on the preceding page, it may be said first of all that the silk hat—that absolute essential of formal afternoon dress—shows a tendency toward the higher and straighter crown and less curling brim of the Parisian fashion, and yet the conservative shape, such as is illustrated on this page, is a safer and more becoming style for the average man. However, while all agreeing on the cloth band as more correct than that of gros-grained silk, the leading makers differ slightly in the lines of their models, so that one has some range of choice without fear of getting beyond the limits of the prevailing mode.

FROCK AND MORNING COATS

Much has been said of the passing of the frock coat, and there is no doubt that the cutaway style we now call the morning coat has to a great extent taken its place for afternoon calls, receptions, etc., of more or less formality. But more properly the two should be considered as distinctive forms rather than as substitutes—the former the more strictly correct for ceremonious weddings and official occasions; the latter the more easy, and now somewhat the more fashionable, for street wear and semi-formal dress.

In neither has there been any very noticeable change during the past year, as may be seen by the drawings of representative models shown herewith, and yet, while the general fashion may tend to less squareness of shoulders and a less decidedly form-



DAY DRESS FOR OCCASIONS OF FORMALITY



out of vogue, the only design for strict afternoon wear (other, of course, than the fur-lined coat) is the Chesterfield of black or dark gray material, cut single-breasted, fly buttoning, loose hanging (or at most only moderately shaped to the figure), medium in length, and with simple flap pockets and velvet collar. The illustration on this page gives a good idea of the general

appearance of this coat, and although it is sometimes made with silk-faced lapels, which, however, belong more properly to that for evening dress, and is greater or less in length than the medium, the type remains the same. Of course we may wear other styles without great risk of being thought badly dressed—less formal coats of mixed materials, etc.—but plain dark fabrics always look best with a high hat, and the more sporty topcoats do not carry out the "dressy" idea.

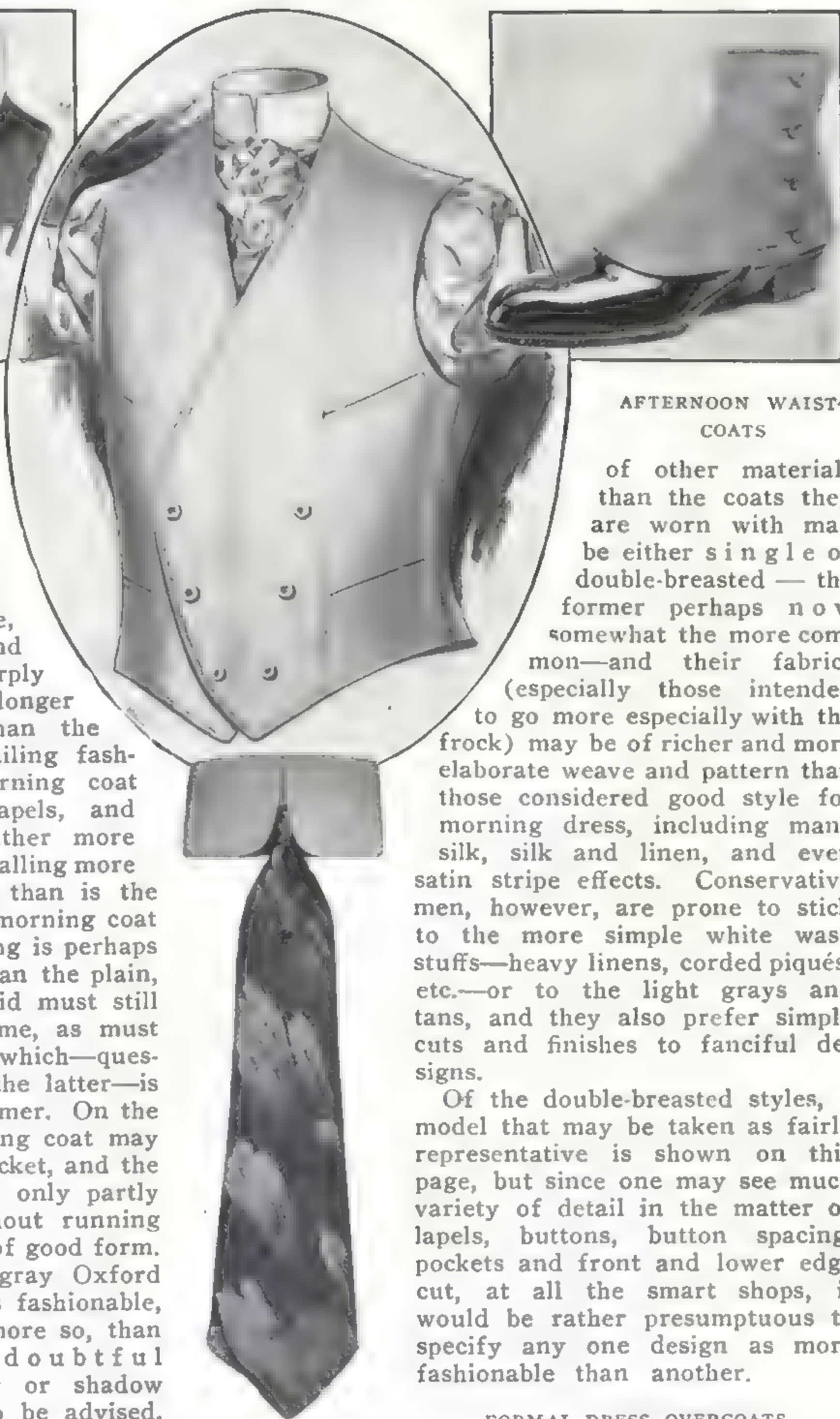
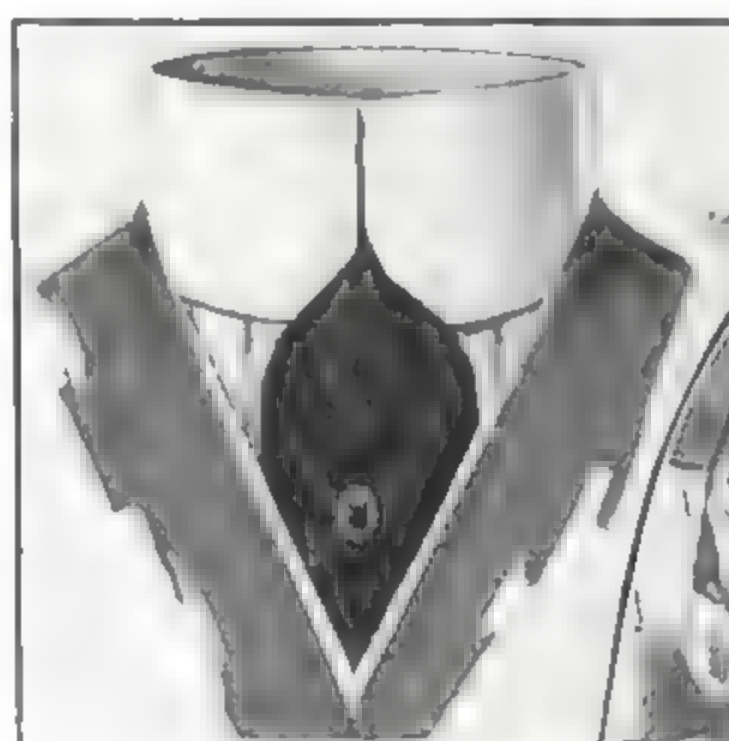
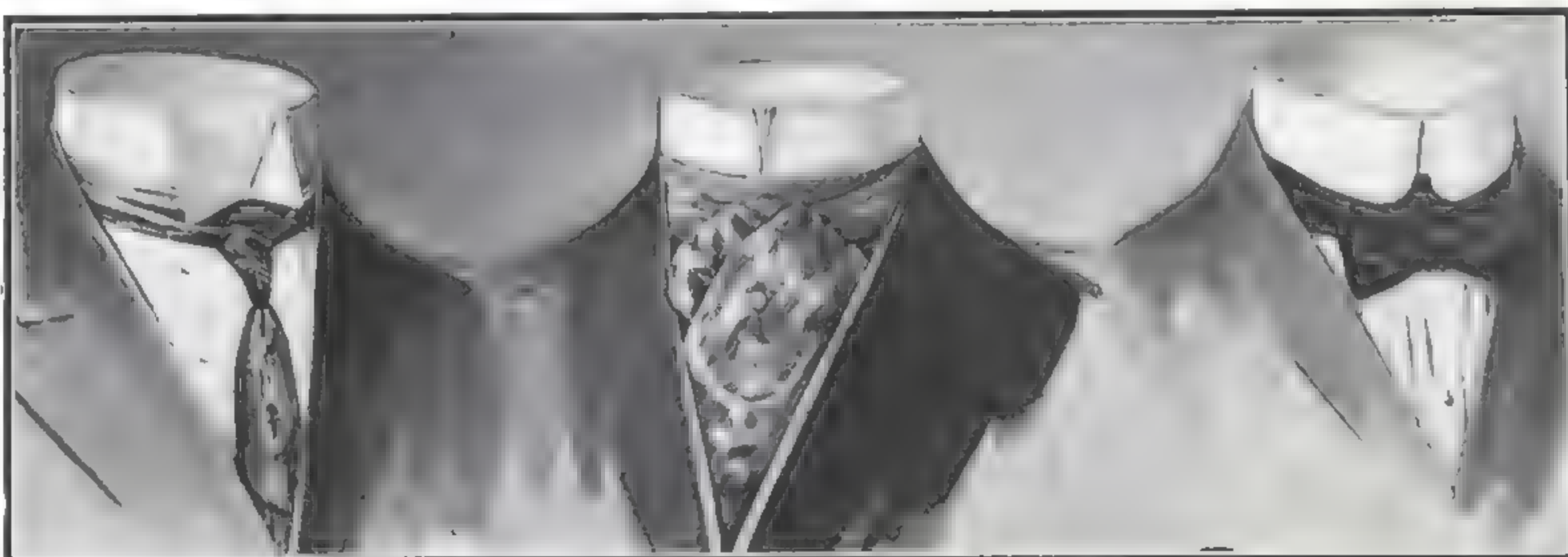
SHIRT AND COLLAR STYLES

The general style of the stiff-front shirt for more formal dress is so familiar to everyone that it requires no showing or describing. Every man appreciates the advantage of having it open all the way down the front, and knows that it should have the little flap for the back button of the collar; the tape to hold down the necktie behind; small buttonholes in front for studs, and cuffs attached. But it is not so well known, perhaps, that fine ribbed piques, self-striped and figured linens and corded stuffs are smarter than plain linens for front and cuffs, or that delicate shades of gray and tan or écreu color are quite within the boundaries of good style. With the morning coat some men of good position even go so far as to wear shirts of decided color, as was evidenced at the New York Horse Show last autumn, but this extreme is hardly to be advised.

And as for collars, while the high-band turnover shapes, like that shown with once-folded Ascot tie and waistcoat slip, are correct with the morning coat, slightly poke-pointed, straight and wing shapes are strictly speaking more en règle with the frock coat. Of these several styles and shapes are illustrated, and while the small, rounded-point wing is perhaps the latest from the fashionable point of view, so far as correctness goes it matters little whether the points are sharp or rounded, if the collar is of good linen, wide stitched, and sufficiently high.

NECKTIES FOR FORMAL DRESS

For weddings the proper neckties are cream white, pearl or light gray silks, corded or basket woven, in Ascot and flowing-end four-in-hand shapes, but otherwise one may wear anything, except the bow styles, which are never correct with the frock, or real morning coat. By "anything" I mean, of course, any shape of Ascot or four-in-hand, and by "real" morning coat, the formal garment as distinguished from the English walking coat of mixed material. However, very bright and striking colors are not as good style as subdued tones for afternoon dress, and in four-in-hand shapes the medium width folded tie of rich silk, like that depicted at bottom of page, is the widely fashionable design. As an extreme, although not exactly a new style, except in the sense of a revival, attention should be called to the three stock cravats illustrated. This once-



AFTERNOON WAISTCOATS

of other materials than the coats they are worn with may be either single or double-breasted—the former perhaps now somewhat the more common—and their fabrics (especially those intended to go more especially with the frock) may be of richer and more elaborate weave and pattern than those considered good style for morning dress, including many silk, silk and linen, and even satin stripe effects. Conservative men, however, are prone to stick to the more simple white wash stuffs—heavy linens, corded piques, etc.—or to the light grays and tans, and they also prefer simple cuts and finishes to fanciful designs.

Of the double-breasted styles, a model that may be taken as fairly representative is shown on this page, but since one may see much variety of detail in the matter of lapels, buttons, button spacing, pockets and front and lower edge cut, at all the smart shops, it would be rather presumptuous to specify any one design as more fashionable than another.

FORMAL DRESS OVERCOATS

Now that the waist-line coats, such as the double-breast frock overcoat, the Paddock and others of similar character, have gone

around-and-then-tie effect has been affected by a number of well-known New York men this season, and the fact that such designs must as a rule be made to order as yet keeps them exclusive. Personally I do not especially fancy them, especially in the four-in-hand and bow shapes—the latter, by the way, intended for informal evening, not formal afternoon dress. On the other hand the Ascot, or once-over shape shown is an exceedingly good looking one, and I like the white waistcoat edging for the effect of contrast it gives.

JEWELRY, GLOVES, STICKS, ETC.

The jewelry (if it may be so called) one wears with afternoon clothes is practically the same as that for morning dress, save that the scarfpin may be a little more elaborate—single pearl, pearl with small diamond at base, opal, cameo, etc.—and that the cuff links may, perhaps, be a bit more costly. There is an excellent little patent slip-ball device to prevent any possibility of a costly pin working out of the necktie, but while money worth is not the least an objection, generally speaking all jewelry should be judged by its "style" rather than its value. Although tan walking gloves are correct for street wear, the more fashionable are of unfinished reindeer skin in slate-gray shades, or of heavy suède with a single white pearl button. Handkerchiefs of plain white, or self-design linen, are better style than those of colored materials for afternoon dress, and black, or at least very dark, hose is much to be preferred to anything bright or striking. In sticks there is no one especially smart thing—indeed the fads of this season are few throughout the whole category of dress—but as a broad statement it may be said that simplicity and lack of fancy metal ornamentation is to be preferred to elaborateness of design.

BOOTS AND SPATS

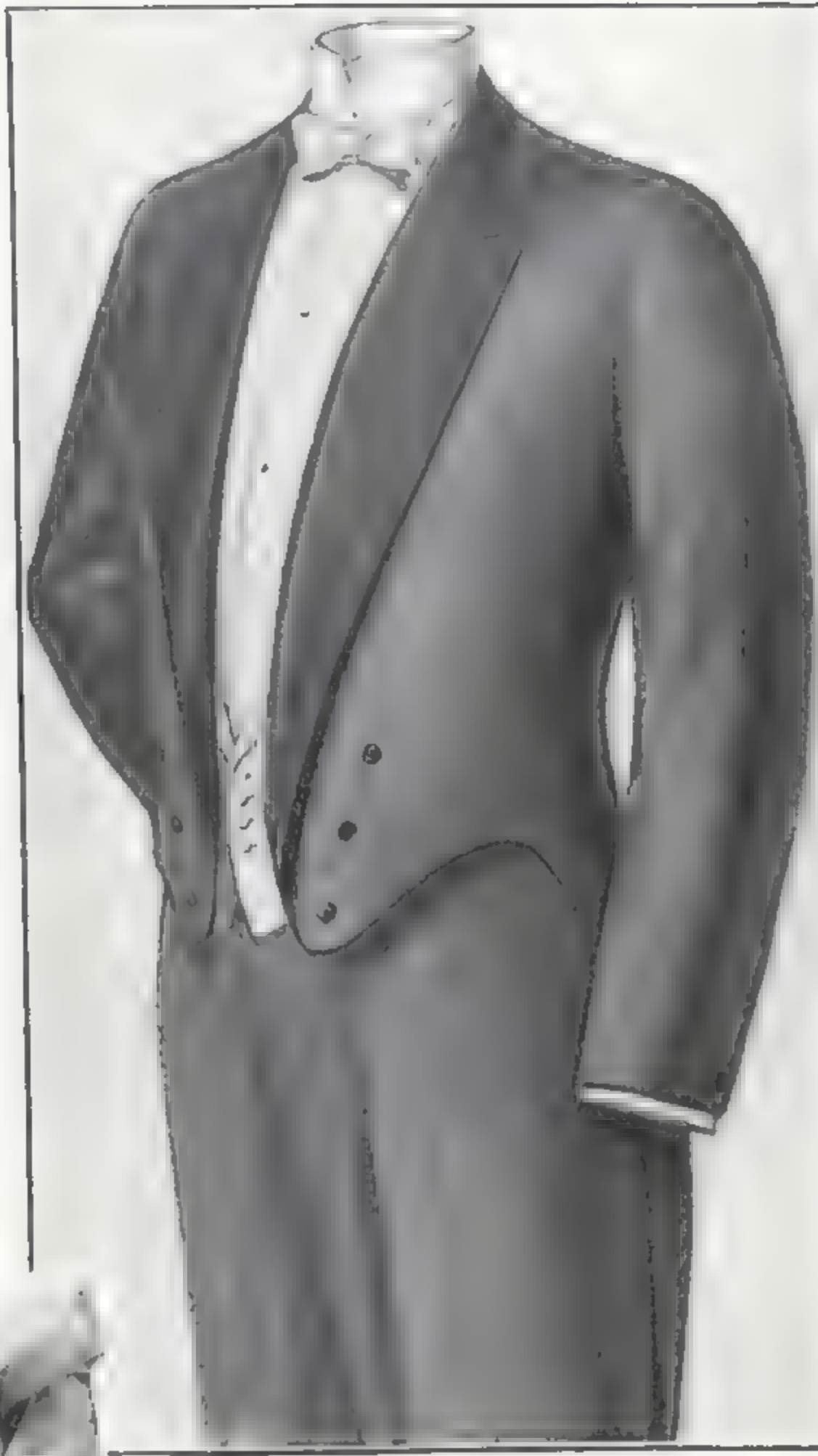
And finally coming to boots for afternoon wear, the sole should be flat and moderately heavy, the vamp of patent or enameled leather with well-rounded, but not actually sharp toe, and the buttoned upper of kid. I know that cloth and light box-cloth uppers are sometimes worn by men of good class, and that fancy leather work appeals to some of extreme taste, but neither are really good style. If one likes this effect of contrast between boots and trousers, by all means wear light gray or tan box-cloth spats. A good idea of them may be had from the illustration on the preceding page, and while perhaps no more so than usual this year, they are absolutely correct from the fashion point of view.

FOR FORMAL AND INFORMAL EVENING WEAR

Again the hat, and this time both the silk described on the foregoing page, and the opera—either of ribbed silk or merino. But perhaps I should not mention the latter material, for although I personally believe it to be the smarter, it is the older style, and I much doubt if it is now to be found at any of the hatters. Indeed the opera hat of any material—in its shape there is no change whatever—somehow or other seems to have lost caste during the past few years, and is never more correct than the silk, and only more convenient (because of its folding-up possibilities) when worn to the theatre, or some other place of public entertainment, where the hat must be kept with one, or trusted to the tenderness of a coatroom attendant.

THE FULL DRESS EVENING COAT

may be of plain black unfinished worsted, of a black shadow-striped fabric, or of a fine black basket weave or hopsack material—the first the usual thing, the second now somewhat common, and the third perhaps the most distinctive. Dark blue and dark



brown cloths have also been used, but are still so extreme as to provoke comment, and are therefore not greatly to be advised for the average man.

In cut there is no change from the standard of years past, save as the individual tailor may see fit to vary in a trifling degree the shape of lapels, the exact contour of the lines in front and the length and rounding of the tails. But as a general fashion it may be said that the shoulders should be natural, rather than square to the point of exaggeration; that the lapels should be long and fairly narrow—the coat hanging well around to the front—the sleeves rather narrow; the points of the front either long and cut up in a curve to the tails, as shown by the model illustrated, or short, so as to show the waistcoat below, and the tails long, moderately rounded

and gracefully cut. As to finish, the lapels should be full-faced with a good rib or basket-weave silk—shadow-stripe silks are also occasionally used with shadow-stripe cloths—and the sleeves should be simple in trim. One still sees the velvet collar, but it is not to be advised.

SMART DINNER COATS

In addition to the fabrics mentioned above, dark gray Oxfords and shadow-stripe cloths are used for the informal evening coat, while cravenetted mohairs and other light-weight stuffs in black and gray are among the new things for summer jackets. Following the sack in fashion, the dinner coat has natural, rather than full shoulders; back and sides only moderately shaped and a front either straight or gracefully rounded off below the lapels,

which are not very wide and rather sharply pointed at the bottom. The peak style has entirely taken the place of the old shawl, or roll, collar, and while the latest idea is to have the silk facing extend not quite to the edges, as illustrated by the drawing on this page, as a rule lapels are full faced. Trousers for both formal and informal coats should be of medium width and straight cut, and should have a single or double braid on the outer seams.

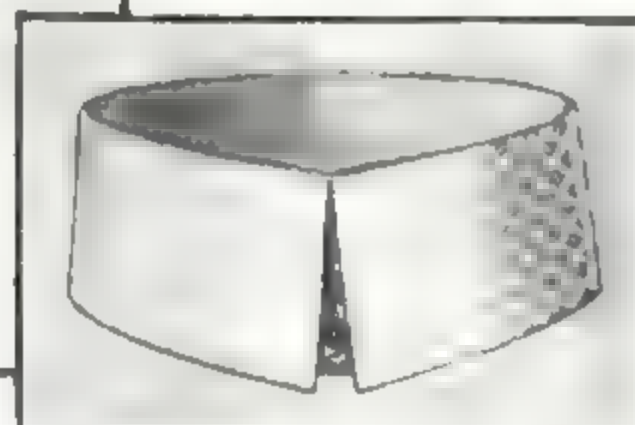
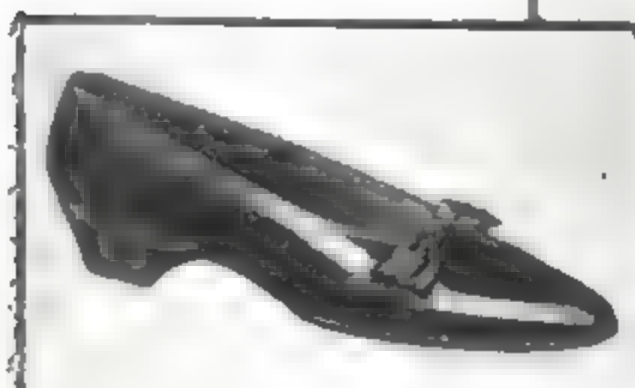
EVENING WAISTCOATS

Much more space than is here possible to give to it might be devoted to the subject of evening waistcoats, for as applied to them fashion is a very broad word. But taking the two styles illustrated as fairly typical of the smart mode, perhaps the variations may be summed up as follows: For full evening dress white piqués—plain, figured, or as an extreme even plaited—plain, corded, striped or figured linens and other wash fabrics; silk and linen mixtures in white, cream and very light gray shades—of basket, satin stripe and other weaves—silks of more or less elaborate weave and sometimes even silk and satin mixtures. For informal evening dress, the conservative black worsted or other material of which the coat and trousers are made; light or dark gray silks and silk and linen mixtures—plain, striped or figured—fabrics with lines or stripes of various kinds in color and, as an extreme hardly to be advised, satin mixtures. For full dress there is again a tendency toward the wider U-shaped opening, but one still sees the narrow V designs, and much variation in button spacing and cut of bottom edges. The double-breasted shape is much less generally in vogue than the single, and the opening may have lapels (perhaps they should be called revers) or not as preferred.

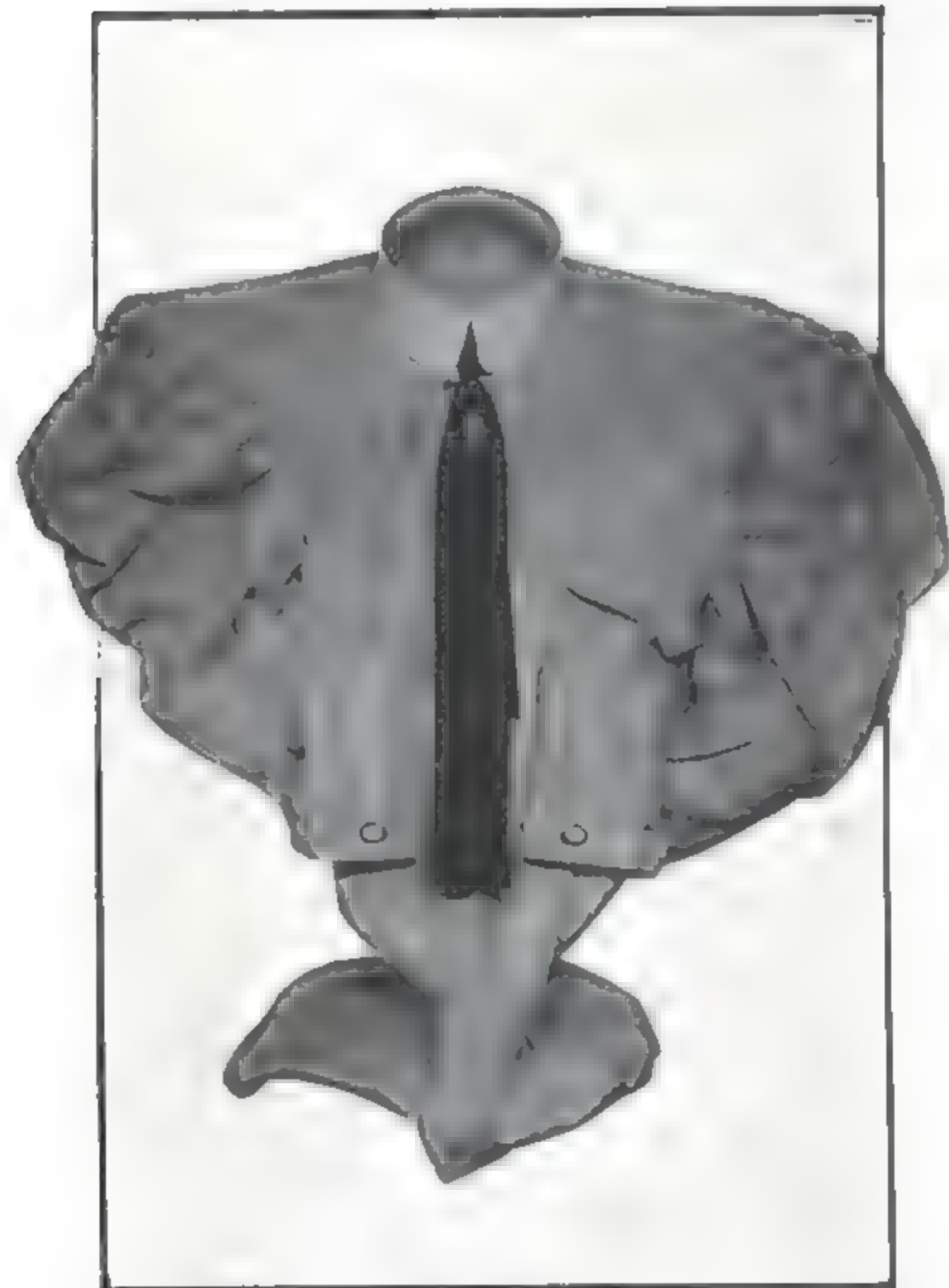
EVENING SHIRTS AND COLLARS

The new Cluett shirt—called, if I am not mistaken, the Chesterfield, and illustrated on this page—is an excellent design for those who have difficulty in preventing the front from bulging up and wrinkling under the waistcoat. The extension of the bosom, shown turned up in the drawing, in order to illustrate the buttoning underneath, permits the stiff front to fall over the band of the trousers, and thus, having more play, it will not be forced up when the wearer sits down or bends over. Another way of avoiding this is to have the starched front rather short and wide at the bottom and gradually narrowing up to the neck band, and this is the principle of the Oval-esque shirt. But perhaps more stress should here be laid on style of appearance than of make, and, while it may be said that the plain front is conservatively correct, the self-figured or striped linen or piqué, or the corded or satin striped linen, is the smarter. Plaited front shirts similar to those illustrated, or with many narrow tucks, are now quite commonly worn with the dinner coat, and, while cuffs must, of course, be attached, either the ordinary kind, with square or rounded corners, or the turned back (both of the same material as the shirt front) are correct. Of collars it is hardly necessary to say more than that the standing and wing styles—of the latter those illustrated being one of the most in evidence at the fashionable shops—are right for formal, and the wing and high-band turnover for informal dress. Of the latter the kind closely meeting in

front are to be preferred, and in order to insure this the Aranotch style illustrated, with notch instead of buttonhole in left fold, has been invented. But in using this one should learn how to adjust it easily, and have the right kind of collar button. Of course the heavy, more expensive collars are the smartest,



EVENING DRESS—THE FORMAL AND INFORMAL SUITS AND THEIR ACCESSORIES.



but it is not at all necessary to have them made on the shirt, and while fancy self-striped and corded line styles (like that illustrated at bottom of page) are shown, they have not become a general fashion.

THE TIES FOR EVENING DRESS

With the examples of ties for formal and informal wear illustrated by the various drawings and photographs on page 12, as models, little need be said of the designs in vogue this season. Square, rounded or pointed, of straight, graduated or bat-wing shape, it matters little which one is selected, so long as it is of good material and well tied. For full dress convention does not yet permit of a departure from white, although cream silk is an extreme, and the ribbed, striped and self-figured fabrics are more fashionable than the plain lawns and linens. With the dinner coat, however, one may wear a gray, or even an unnoticeably colored, tie to match the waistcoat, and the smartest blacks are of rib, line or basket weave.

STUDS, BUTTONS, CUFF LINKS, ETC.

Nearly everyone is now familiar with the sets of jeweled studs, waistcoat buttons and cuff links shown at all the shops, yet while they have certainly become rather common, they are still the fashion. Mother-of-pearl, with small pearls inset, or moonstones, are perhaps the best form, though mother-of-pearl with a cross thread of gold is a good conservative style. One may also find pretty little gold clips, set with small pearls, to keep the tie in place when a straight collar is worn, and these things make up all there is of jewelry for evening dress, except the fob watch-guard, which, however, is not perhaps the best style nowadays.

GLOVES, MUFLERS, HOSE AND SHOES

White gloves, preferably of rather heavy

kid, with one pearl button, are a necessary part of full evening dress, but should not be worn with the dinner coat; the most fashionable mufflers, or neck protectors, are of knit or crocheted silk in black, gray and pearl—long and with a fringe on the ends—and the smartest hose is of black silk with clock, stripe or small figure in black. To prevent these silk stockings wearing through at the toes a little cap or bag of soft silk, called the "Togard"—shaped like the toe of the stocking and to be worn under it—is a most excellent practical invention, in no way uncomfortable and serving its purpose perfectly.

While patent leather boots with buttoned kid uppers are correct for street and more public wear, the distinctly smart shoe for full evening dress is the low patent leather pump, without toe cap and with flat or ruffled black silk bow, like that illustrated on page 12.

THE EVENING TOPCOAT

And last the overcoat for evening dress—either the fur-lined coat when weather makes it possible, or the Chesterfield of medium length, and of black or dark gray fabric, with or without silk facing on lapels, and with collar of velvet, or of the coat material. Other designs, with the exception of the short covert, or other model of distinct informal style, may of course, be worn, but the Inverness is now almost entirely a fashion of the past, and the waist effect coats are rapidly going out of vogue.

GOOD STYLE OUTING DRESS

There is perhaps no style of hat so generally in favor for all-round outing purposes as that of heavy mixed tweeds, or homespun, made rather full and flat in the crown, and commonly known as the golf cap. For hunting the silk hunting hat is worn; for semi-formal park or country riding, the derby, with string guard; for polo, the silk polo cap; for tennis,

this page, with box-plaits running straight up over the shoulders and down the back, and with belt extending all the way round, is rather of the first order, but whichever one may prefer—and it makes little difference in so far as fashion is concerned—the material should be of distinctive outing character—a striped, checked, plaid or mixed fabric—rather than a plain cloth. I have seen a number of stylish looking cravenetted English and Scotch tweeds and homespun in brown and gray mixtures that would be excellent, and all the sporting tailors can show cloths of the right character.

And as the Norfolk is the typical jacket, so are knickerbockers the most distinctive type of trousers for real outing wear. One sometimes hears them spoken of as a past fashion, and for tennis, or for golf, long trousers are no doubt the more usually worn, but for shooting, fishing, tramping and general knocking about in the real country, and particularly in its mountainous sections, they are quite as correct as they ever were. Indeed in England they have always remained a standard style, and the fact that it is now difficult to find them "ready-made" here should tend to make them more exclusive. A good idea of their full cut and bagginess at the knees is given by the accompanying drawing, and it is well to have them of the same fabric as the Norfolk coat, or at any rate of a rough, mixed English or Scotch outing material, and with extensions of gray box cloth.

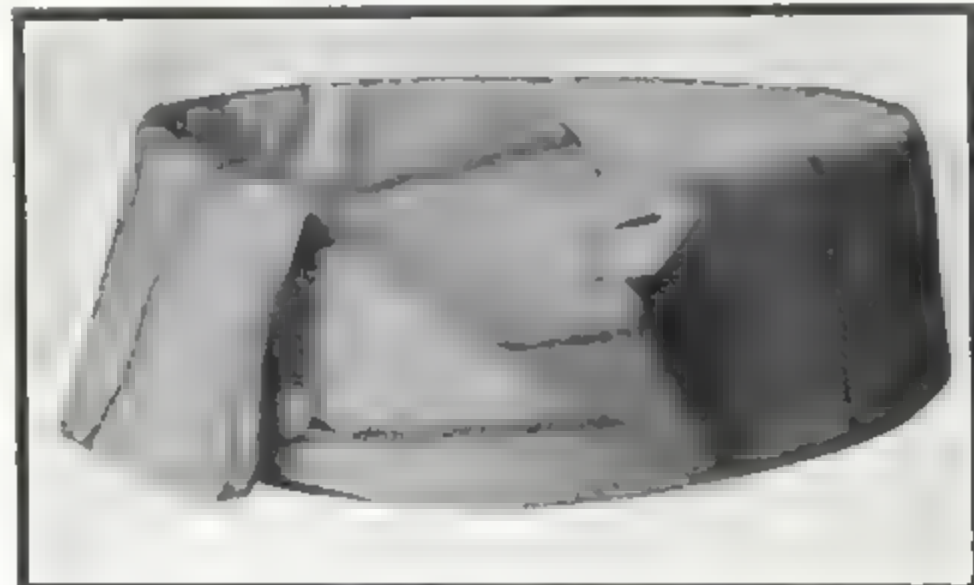
Tennis or golf coats of flannel—unlined and with patched pockets—on the style of the old blazers, are rather smart in shades of very dark red, dark blue and dark green, and for wear between sets of tennis or rounds of golf, as also over one's bathing suit, when sitting about a beach, the long coats of white blanketing, with large buttons, are decidedly the correct thing. The first mentioned



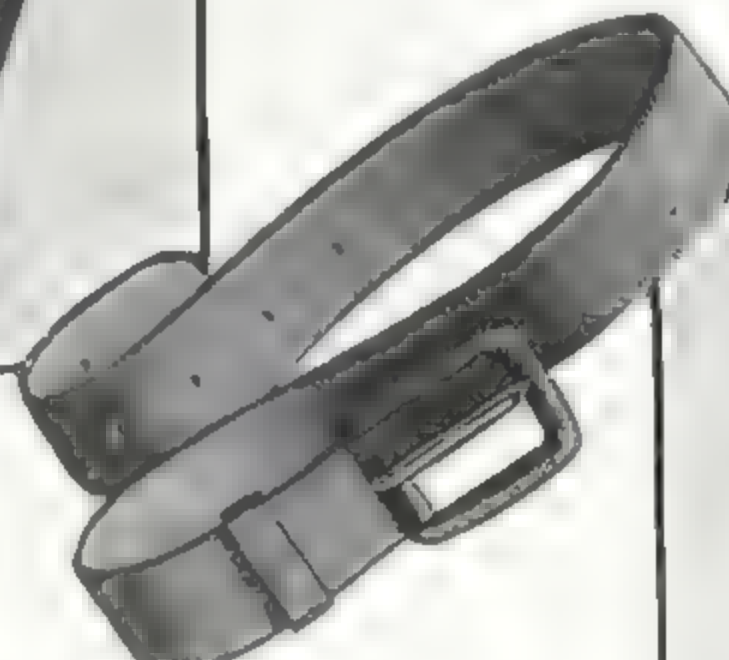
wools, including the Australian and Shetland, are also the smartest, and some of the sweaters have buttons to match, leather bindings to pockets and silk sleeves. Many of the knit and wool waistcoats are also made with silk sleeves to match—personally I do not care for them—and of the latter the leading shops are showing some exceedingly stylish looking stripe and rib designs in imported wools. At the sporting goods shops one may, of course, find various coats, sweaters and waistcoats intended for special purposes, such as the heavy mackinaw coat for duck and other cold-weather shooting; the padded shoulder sweaters for trap shooting; the general shooting coat with many pockets; the short fishing coat; the waistcoat with cartridge loops, etc., but these belong to the special sporting departments of dress, rather than to the wardrobe for general outing purposes. Attention may, however, be called to the riding coat, which shows the correct bulging front, and to the riding waistcoat of Tattersall design, illustrated on this page.

OUTING SHIRTS AND COLLARS

While it may be said that any soft-front shirt is in a way an outing shirt, strictly speaking the front should not be plaited and the cuffs should not be starched, which in turn means that the material should be flannel, silk or some other material rather than linen, madras, percale, etc. Of good style for general negligée dress, rather than for any one specific purpose, the photograph on this page gives an excellent idea—the patched and button-finished pocket and turned-back cuffs adding an extra touch of informality. For tennis, it is rather smart to have the attached collar of the shirt cut in long points and finished with buttonholes to button down, as shown by the small illustration. Detached collars, like that illustrated on upper part of page, of material to match the shirt, are also permissible styles.



EXAMPLES OF CORRECT FORM IN OUTING DRESS



the white duck or canvas hat, with brim lined with green; for fishing and shooting, various styles of felt, cloth and water-proofed fabric hats and caps, and for general country dress, soft felt and cloth hats of modified Alpine or other shape; but the English golf cap is the most popular of all models, and the most serviceable for every form of sport.

OUTING SUITS AND THEIR FABRICS

Although any sack coat of flannel, tweed, homespun, etc., and of more or less "sporty" effect in the way of cut and finish, may properly enough be called an outing style, it seems to me the Norfolk best deserves the name, and this whether it be of simple design or somewhat fanciful in the matter of yoke, plaits and pockets. That shown by the illustration on

jackets, as well as coats of white flannel, should, of course, be worn with white flannel trousers only, and these should be made rather full, with a turn-up at the bottom, and with belt loops, and small buckles on the sides of the band. It may be said, too, that white flannel is generally more fashionable than gray or mixed for outing trousers.

WAISTCOATS AND SWEATERS

The ordinary heavy roll collar sweater and that of coat style, open at the neck, and with or without pockets, are so well known as to need no special mention, but there is now a good deal of variety, not only in material, but in weave or stitch, and the dark browns, greenish grays and mixtures are the most fashionable shades. The light-weight imported





Photos By Felix.

BECOMING EVENING GOWN—A BARROIN MODEL—IN BLACK CHIFFON WITH TUNIC OF FINE BLACK JET, FINISHED WITH A DEEP FRINGE LOOSELY KNOTTED AT THE ENDS. SLEEVES AND FILET ARE OF POINT DE VENICE. A BROAD SASH OF BLACK SATIN, WHICH FINISHES WITH A LARGE ROSETTE AT THE RIGHT, IS DRAPED ABOUT THE KNEES.



CHARMING FROCK BY AGNES, IN PALE GREEN MOUSSELINE DE SOIE, WITH SKIRT DRAPED ON NEW LINES AND BEAUTIFULLY EMBROIDERED IN SMALL EMERALDS AND BRILLIANTS. THE BODICE AND SLEEVES ARE OF CHIFFON AND VALENCIENNES—THE BELT IS FORMED OF TWO BIAS FOLDS OF THE MOUSSELINE WHICH CROSS AT THE FRONT.

SMART NEW MODELS



MODEL FROM BÉCHOFF-DAVID IN PALE PINK NET WITH A DRAPED TUNIC EFFECT OF BLACK NET AND LACE. THE SKIRT IS FINISHED WITH PINK SATIN AND A BORDER OF EMBROIDERY IN PINK PEARLS. THE BODICE IS OF BLACK SATIN WITH A REVER EFFECT AND TURN BACK CUFFS OF PINK SATIN. BELOW THE TUNIC IS A PINK SATIN SASH.



BÉCHOFF-DAVID MODEL OF PALE BLUE SATIN, OVER WHICH IS A SNUGLY FITTED TUNIC OF BLACK CHIFFON, AT THE BOTTOM OF THIS A RATHER BROAD BAND OF BLACK LYNX. THE BOW AT THE BELT, THE CUFFS AND YOKE BORDER ARE OF BLACK VELVET. THE YOKE IS OF REAL POINT LACE. A LARGE BUCKLE WITH VELVET BOW FINISHES THE BACK.

FROM FRENCH DESIGNERS

PARIS GOWNING AT THE MID SEASON

Riviera Costumes in Tussah, Serge and Linen—The Jaunty Spencer Jacket—Russian Blouse Liked for Traveling—Black Leather Belts—Carlier Black Straw Turban with Silver Braid—Guest Toilettes at a Smart Chateau—Neck Freed of Its Tight Fitting Trappings



This stunning redingote of moiré silk and embroidery is for Riviera wear



INTERESTING, wonderfully varied, are the costumes displayed on the stage in the many new plays to be seen, at the moment, at the different playhouses. At one house is the scant, graceful, *dishabille* gowning of the ancient Greeks. At another the paniers and the *ver-tugadins* of the picturesque period of Henri Quatre. At a third are carefully

planned historical costumes of the time between Louis XVI and Louis-Philippe. At still another we may see the flaunting, gayly colored scarfs and embroidered shawls of the Spanish dancers, and, finally, in the two latest plays are given the distinctly modern, and most of all interesting, gowning of the present time, scarcely less varied than that of the mimic world. Morsels culled from all times and periods are taken by clever designers, adapted to meet the *exigante* taste of the twentieth century and incorporated into charming toilettes.

To be worn in February at the Riviera with white tussah, serge and linen costumes are coquettish little Spencer jackets in black or dark colored silks. Straight cut in the back, reaching barely to the belt line, this little silk fancy varies in its front finish; it may be short in front, also turning wide open in small revers, or with its neck finished with a lace or lingerie flat frill, and tied with long ribbon ends. One



The biplane coiffure is a creation of the twentieth century

of soft black satin, lately seen, made with long ends pointing sharply in front, is trimmed all about with a thick plaited, silk ruche with pinked edges. Generally speaking, this plaited, or puffed, ruching is the correct trimming for this distinctive little garment.

RUSSIAN MODELS FOR TRAVELING DRESS

Traveling costumes made for the southern flittings, that begin soon after the new year, are made of soft, coarsely woven, woolen material, often showing a rough hairy surface. The shape of coat best liked is the half long model made on the lines of the Russian blouse. Exclusive women prefer them quite plain, depending on the smart finish of the collar and cuffs, the ornamental patent leather belt, and decorative buttons. A coat of this sort of iron gray serge has revers and cuffs banded twice, narrowly, with tiny folds of black satin. The patent leather belt, polished into the exact shade of the material, gives a small waist effect by reason of being broken into two parts by handsome iron buckles fastened back and front. A one-piece gown, of dark blue serge, closes at one side in a straight line, from shoulder to hem, under double lines of small black buttons joined by short, twisted cords. A narrow decoration in fine black braid finishes the round neck, and the edges of the close, three-quarter long sleeves above tiny under sleeves of white, plaited, washable tulle. Of black varnished leather, the belt is punched across the back with a line of iron rimmed holes, and fastens with a leather covered buckle. To be worn with this gown is a Drecoll cape of the same material. Long and loose, with a small turn-over collar, it fastens only at the throat. The corners are rounded; when the folds fall back one glimpses the lining of bright red silk.

THE NEW HAT LINE

With such costumes the correct head covering is the close toque. Easily they frame the face, hiding nearly all the

hair; the head sunken deeply inside the toque is solidly secure with no hampering pins. What a comfort after the stiff, untrimmed hats that were the pet fad of exclusive women only a couple of months ago! While the large hats covered with velvet have dropped below the horizon of the knowing, velvet is still used to compose these charming toques. The soft folds of it lend themselves more readily to its shape than any other material could do. A smart American woman just leaving for New York is taking with her a new Carlier turban (shown in the sketch) of fine black straw. The cunningly wound folds are edged with silver braid; black ostrich feathers trim it.

HANDSOME COAT OF MOIRÉ

To be worn next month at Monte Carlo is the stunning redingote of wide-waved, moiré silk shown in the sketch. In front the wide belt narrows and dips a little to end, without fastening, at each side of the front under hanging ornaments. Made of black lace, its brim bound with black velvet, the charming hat that tops it is trimmed with red roses.

EXQUISITE HOUSE PARTY GOWNING

At the country house, the château de Maintenon, of the Duchess de Noailles, during three successive evenings of *comédie*, in which the duchess and her guests took part, the charming gowns shown in the sketches were worn.

Trimmed with heavy, gold embroidered lace, the brocaded gown is of ivory white satin; the flowers are raised high above the surface. The red-heeled slippers made of bits of the gown are buckled with gold. How beautiful the lines of the green striped silk gown, overhung with emerald green tulle! A toilette oddly accented by the big, satin and chiffon covered buckle posed at the back. Other gowns worn at this house party, more elaborate, more

An original note in this costume is the novel placing of the huge buckle

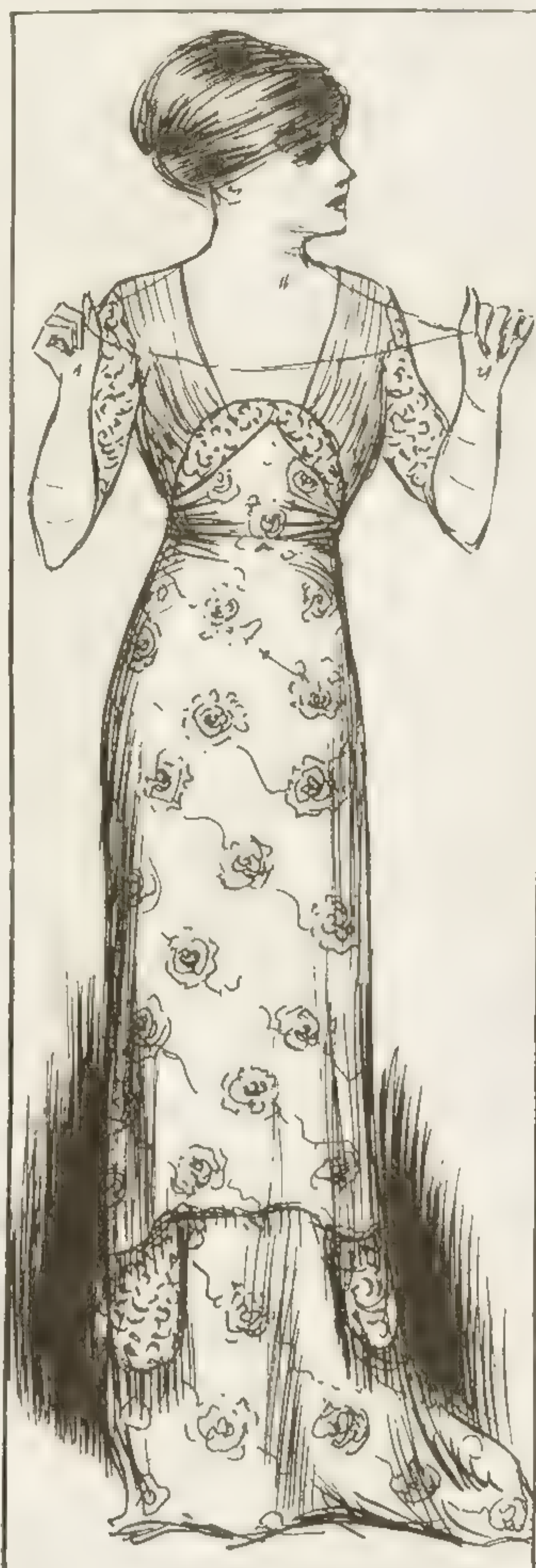
grandly picturesque, were of big velvet flowered brocades made with short skirts gathered full to pointed, lace corsages. Cut extremely low, straight across the bare shoulders, they had sleeves long and tight that pointed to the knuckles. And there were eighteenth century costumes of soft toned, finely ribbed silk, trimmed with ruched flounces to the slender waist, tightly belted below lace fichu-draped shoulders and lace-frilled, elbow sleeves.

There were head dresses to match these picturesque toilettes, with others that marked the progress, the ingenuity of the twentieth century, like the biplane coiffure (see sketch) of black net which, if not graceful, was in pretty contrast to the golden hair of the wearer.

THE COLLARLESS NECK IS A FAVORITE MODE

More and more the neck is loosed from the long-time thralldom of stiff binding collars and boned tortures. With the head sunken inside deep toques, or with the outlines of the shoulders hidden under wide brims, the cult of "line" demands the elongation of the figure by baring the throat. The fancy quite accepted, it is no uncommon thing to see in fashionable tea rooms, at five o'clock, women, with neck piece and coat thrown back, showing throats uncovered an inch or two, sometimes more, below the base of the throat.

Even if the throat lacks something of the roundness, the whiteness of youth, this lengthening of the face is charming! The soft hair covers the temples, the ears, and drops low in the back to show below the edge of the hat, and long earrings.



Lovely frock of white brocaded satin and gold-embroidered lace



New Carlier turban of fine black straw and silver braid





SMART THREE-PIECE COSTUME FOR EARLY SPRING
FOR "FASHION DESCRIPTIONS" SEE PAGE 26

WHAT SHE WEARS

Tailor Makes Very Generally Worn Visiting—At Formal Receptions New Mode Dressy Costumes—Peacock Velvet with Long Skirt and Russian Coat—Duchesse Satin Tailor Makes of Great Distinction—The Blouse Still Fashionable.



SO FAR, the early year visiting season has proved most unfavorable for the display of the many fine wardrobes reserved for these functions. On the other hand, tailor-mades are in such high favor that even at dressy afternoon functions they are accepted. In the crowds one meets at different gatherings is great diversity of costume, the visits being so short that a sense of confusion overtops all else, and each visitor escapes over-much attention. Whether in full dress or demi-toilette at formal receptions, although these are equally crowded, greater display of dress is the rule, as the occasion assuredly demands. Very ornate cloth costumes, costly furs, and smart hats hold their own and are seen everywhere.



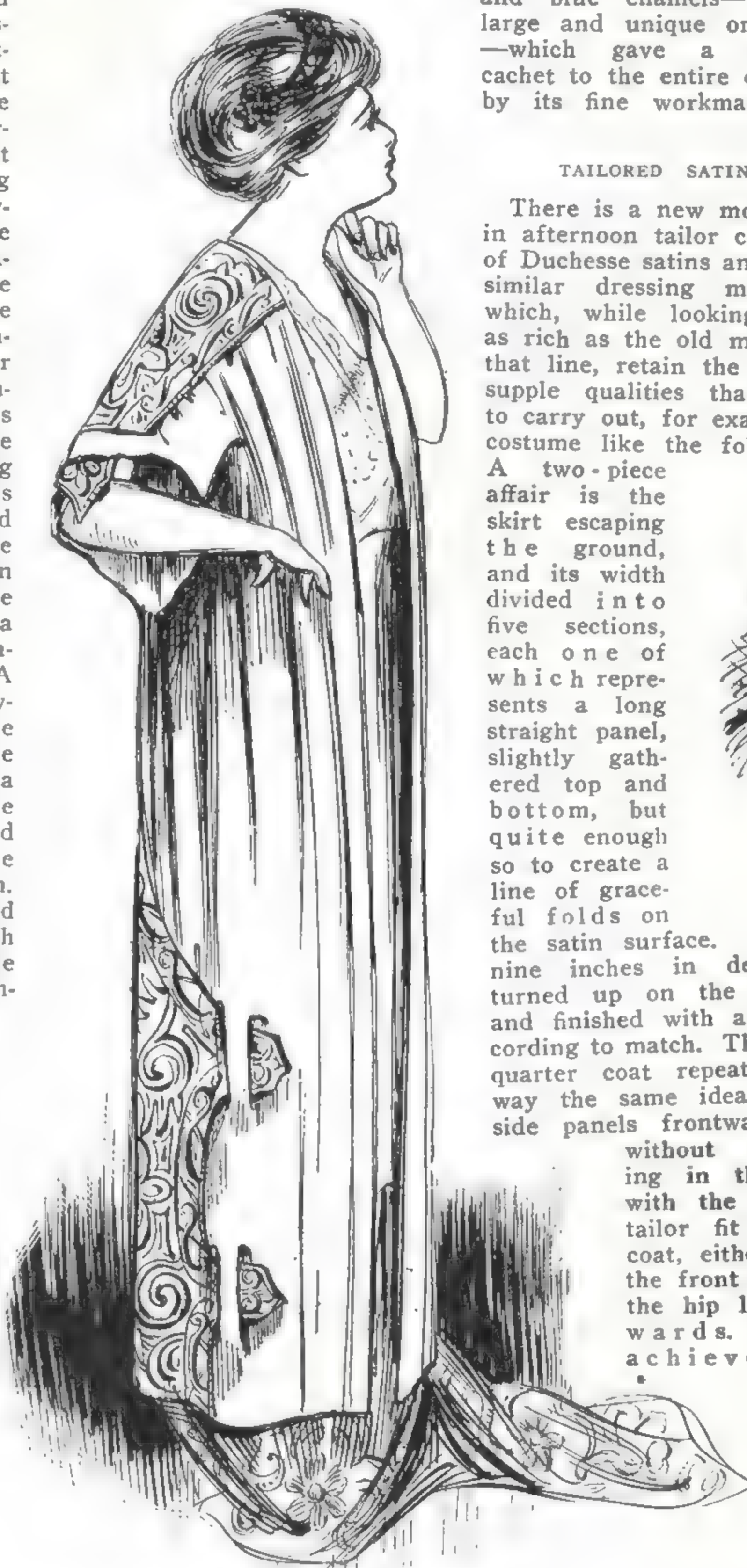
Afternoon gown of lead gray with full muslin skirt and knee depth facing of satin. The trimming is a black lace embroidered band. Patent leather belt

Very stunning are some of the new handsomely embroidered costumes. Among several of that order may be mentioned these charming examples, an especially fine one being in a burnt-bread shade. Its skirt escaping the ground, had its wide embroidered border set over eighteen inches above the bottom edge. The design was at first cut out of the cloth, then laid on velvet of the same shade, and embroidered with lustrous floss. The slightly short-waisted coat consisted of a bodice fitting the upper portion with tight sleeves, these being completely covered with the same character of embroidery seen upon the skirt border. The coat's skirt was untrimmed, except for one row of large embroidered buttons which fastened on the left side, extending up into the collarless neck line. A band of sable ran from the left shoulder down to bottom of the coat's skirt, while a narrower band finished the neck. A sable muff, pillow-shape, with sable wristlets to the sleeves, carried out a garniture of enviable fur that accorded to perfection with the shade of cloth chosen. The hat was covered on the outside with velvet as dark as the sable, while the lining was of velvet the shade of the cloth. In shape wide of brim, turned up in the back slightly, but on the left side its full width. A mass of white aigrettes furnished the airy plumage considered so really indispensable

FASCINATING TOILETTE OF PEACOCK VELVET

Of extreme grace was a peacock blue velvet costume that, contrary to the majority of the costumes in velvet, had a very long skirt, untrimmed, as they are mostly. A charming three-quarter Russian coat to match was double-breasted in front, but in the back and sides three distinct lines entered into the design used by the cutter. The fronts of the coat ran back under the arm and joined the middle back piece, that piece being nine or ten inches the longest in the skirt, with a shawl dip to the bottom corners. A fine old galoon hid the seams, and trimmed the bottom edge, as well as bordered the turned-up cuffs of the long close-fitting sleeves. This galoon was seen again on top and bottom of the velvet belt which drew the coat into the figure lines. A fine set of silver fox, the wide collar

of which crossed in front, and entered as a V-line into the belt, so securely made for becomingness when open, and for extra warmth when closed. An Irish lace trim, dyed to match the exact shade of the velvet costume, with a transparent brim, and black satin bindings for finish, had black and white aigrettes in brush stiffness, held in place at the side by a Byzantine disc of gold with red and blue enamels—a very large and unique ornament—which gave a decided cachet to the entire costume by its fine workmanship.



Evening cloak of watered silk, the back entirely covered by embroidery. The short sleeves also of the embroidered silk

having the side panels inset below the hips into the customary plain coat skirt, and by means of a springing outward, enough width is obtained to be gathered at the bottom edge, just where it enters into the cross slit made on the regulation flatness of the fronts at that point. The back of the coat is kept entirely in the usual flat lines. To keep up another point of harmony, the long sleeves are gathered into a fur cuff, to match a breitschwantz collar with revers, which are very wide as they overlap at the bust. Two long stoles of the same beautiful fur fall from the shoulders in the back in a straight line, ending a little below the waist. The con-

trast of this glossy black fur with the bronze green of the costume is extremely pleasing, and the furs flatness of surface receives much relief by this novel treatment of the suit material. It would not obviously appear as well were cloth selected. A slender figure of fair height could alone carry off this type of model successfully.

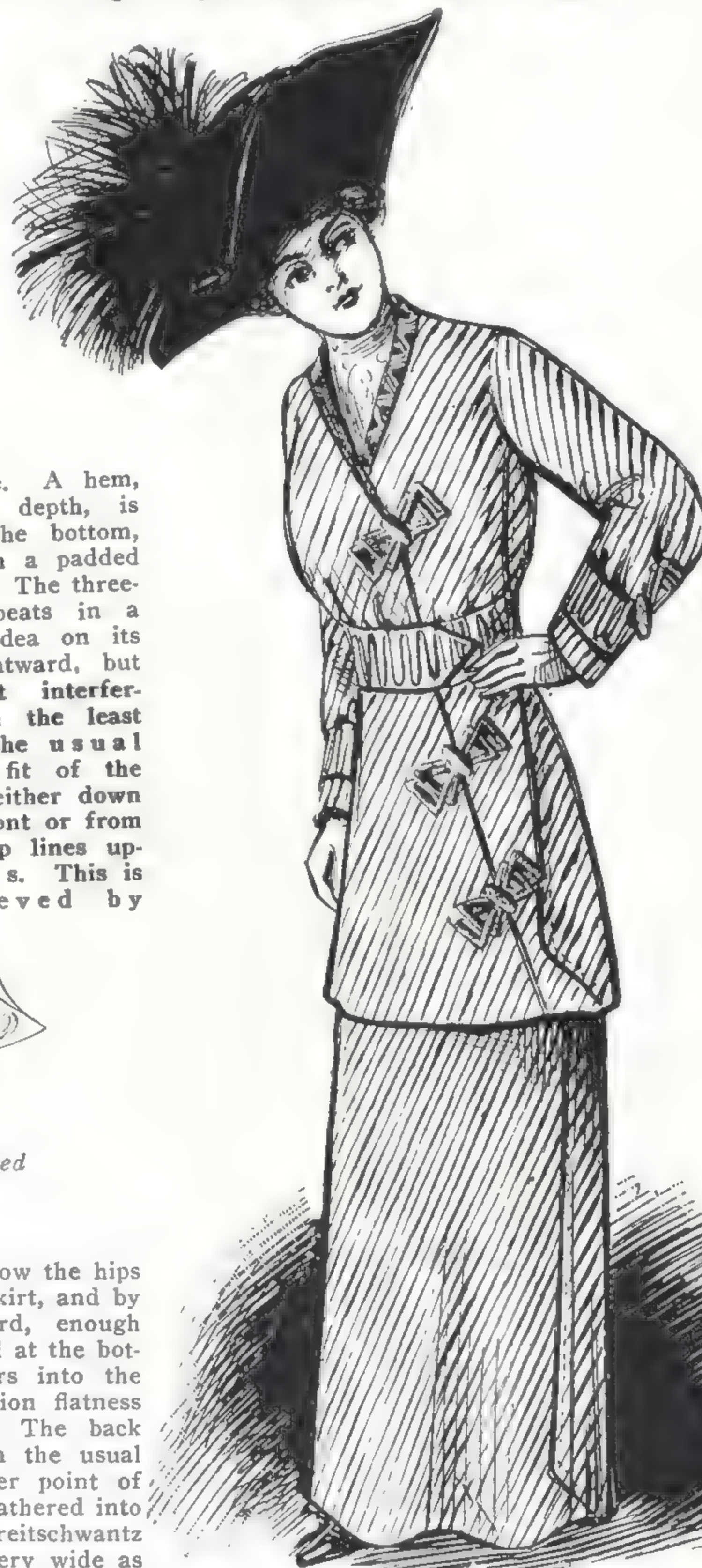
THE BLOUSE STILL IN EVIDENCE

We shall continue to have use for blouses under our spring coats, so that no one need put off having a supply, as the season advances. There is a decidedly new idea developed in the latest creations, the empiècements not being carried down so near the belt, and the lower half, back and front, given up more exclusively to the ingathering of the silk into the belt, whether hidden by a genre of corselet, or merely by the high top fittings of skirt. The trimmings rest chiefly on yoke lines, back and front, while the sleeves are left untouched at the shoulders. In many models the sleeves are one piece from the empiècement, and of elbow length.

TAILORED SATINS

There is a new movement in afternoon tailor costumes of Duchesse satins and other similar dressing materials, which, while looking quite as rich as the old makes of that line, retain the present supple qualities that serve to carry out, for example, a costume like the following:

A two-piece affair is the skirt escaping the ground, and its width divided into five sections, each one of which represents a long straight panel, slightly gathered top and bottom, but quite enough so to create a line of graceful folds on the satin surface. A hem, nine inches in depth, is turned up on the bottom, and finished with a padded cording to match. The three-quarter coat repeats in a way the same idea on its side panels frontward, but without interfering in the least with the usual tailor fit of the coat, either down the front or from the hip lines upwards. This is achieved by



Smart tailored costume of Cyprus green serge, with wide braid trimmed belt. The diagonal closing is fastened with bow knots of the braid, and olives

SEEN IN THE SHOPS

What the Men's Departments of the Large Shops are Showing—Good Style Bath and Traveling Gowns—Smart Haberdashery—Handsome Pajamas of Silk or Flannel—The Latest Novelty in Neckwear

THE wrapper or bathrobe shown in the first sketch is a most desirable purchase, since it is made from materials that will not be injured by frequent launderings, while at the same time is most attractive in appearance. The inside, of white terry cloth turns back in revers and collar over a covering of madras in plain color. One may have the robe in pink, mauve, blue or gray. Price \$10.



No. 2—A cross-barred knitted tie of blue and white

CROSS-BARRED KNITTED TIE

This popular necktie, as reproduced in the second drawing, comes in numbers of combinations, the stripe about an eighth of an inch wide. Blue and white is a favorite choice, as are also blue and red and blue and green. Black and gold is especially pretty and rather out of the common, as also are blue and gold.

OVERCOAT WITH DETACHABLE LINING

A really splendid ulster is illustrated in sketch No. 3. It is amply warm for the coldest weather, and is full protection against rain, the outside being of waterproof woolen, or Ascutun tweed as it is called. The color is a neutral grayish brown. The leather lining is removable; it fastens in by means of buttonholed tabs. Cheviots and various other mixtures are procurable in the same model from \$70 upwards.

A NECKTIE HOLDER

This is made with a wooden bar at the middle and wire loops on either side for the accommodation of fifty ties (shown in the fourth drawing), and is the handiest thing of the kind yet invented. Each tie goes over its own loop and is held separate from the one next to it, its removal not causing any disarrangement. The shaft may be of mahogany, oak or bird's-eye maple. A ribbon loop at its top serves to hang the holder. Price \$1.50.

SILK SHIRTS

English twilled silks, soft and light in quality, and in new colorings, are smart and deliciously cool for spring and summer wear. The cuffs turn back for links, and there is a pocket on the left that closes with a buttoned flap. Pin stripes in blue on white are good, as are also green stripes mixed in with a white satin cord. Lavender also and black are procurable. Price \$10.

MADRAS SHIRTS,

in both Scotch and French varieties, come in a variety of grades from \$2.50 to \$4.50 apiece, in either side-plaited or box-plaited

models. At the former price there is a lovely shade of burnt yellow with a fine black thread running through it. Besides the stripe there is a tiny self-tone figure.

FLANNEL SHIRTS

cannot be equalled for exercising purposes. English flannel is much liked for them, as it is just as soft but not so woolly in finish as other weaves. It has a slightly twilled texture and washes beautifully. These cost \$5. Other thicker flannels cost \$4.50, and either quality may be had with an attached collar or a neckband.

SCARFS—HANDKERCHIEFS

Silk scarfs come in all colors, knitted by machine, for \$4.50. The ends are fringed.

Men's handkerchiefs are shown in a most comprehensive collection at one of the large shops, imported designs of plaids and stripes that represent the latest fancies of smart Paris and London furnishers. There are silk and linen fabrics at 50c. and \$1, with self-tone small floral or geometrical designs and colored borders. Plain white silk handkerchiefs of splendid quality, with a half-inch border and hemmed by machine, cost \$1.50. Tan and mauve are favorite colors in these.

Many men like sheer linen, and these are to be had with fancy borders at \$1. Another linen is very smooth and silky, but not sheer, and costs \$1.50, with block patterns in various

tones and a cross barring of white inwoven. The hem is white and stitched by hand.

A desirable handkerchief is one that has color in the initial only, which is set in a circle. The price of these is 50c. and \$1. Some initials are worked on a heavily seeded background.

TRAVELING GOWNS

Special notice is called to men's traveling gowns, for steamer or train use, that have been made up in either silk or viyella flannel. The colors are both light and dark, but the more delicate are arranged in mixtures that do not readily soil. The materials are of so good a quality that splendid wear is assured, and viyella, of course, washes to perfection. A model is chosen for this garment with a folding collar, and big, deep pockets on either side, an extra one being on the upper left. There is a straight belt of the fabric, stitched on the edges and tying at the front. In viyella a particularly

good pattern is a combination of tan and green in fine stripes. Women as well as men are wearing this gown, either for traveling use or as a lounging robe at home. The prices range from \$11 upwards.

Chamois is undoubtedly in the lead for men's spring and summer gloves, and it promises to be more than ever popular this year. Natural color leads, in a heavy quality with pricked seams and arrow backs. These cost \$1.50 the pair. For harder service reindeer is the choice, in either tan shades or gray, but this is rather heavy for spring. To keep them soft do not rinse the soap out entirely when laundering. Price \$1.50.

PAJAMAS

Exquisite silk is shown in pajamas for those who can afford its luxury. It is an imported weave, actually a China silk, but so far superior to what we usually find under that name that it seems hardly in the same class. The surface shows an almost imperceptible twill, and it is guaranteed not to cut either in wear or laundering. It is as soft as chiffon and yet durable. Around neck and sleeves and down the front, which buttons a little to one side, there is a white silk ribbon band as trimming, about an inch wide, embroidered in a small floral design. The shop where these pajamas are shown may be relied on for exact fit, as all garments are made on the premises by expert workmen. The price, made to order, is \$18 the pair; \$15 in the stock sizes. White is perhaps the most popular in these silks, but blue and pink and lavender are also in great demand. Gray is much liked, in the pale tone known as French gray.

Viyella flannel is a standard material for pajamas and comes in a variety of stripes at \$7.50. Again there are silk and cotton mixtures in lovely colorings, and as these fabrics launder well and are medium priced they are very generally worn. Both solid colors and striped effects are shown, and sell for \$5.50. These are of the same cut and finish as the more expensive grades. They are to be had with an ordinary or military collar or with the neck cut low.

LINEN DUCK WAIST-COATS

are the accepted material of the majority for evening wear. One may have them ready made or cut to order at \$5 apiece.

SPORTING SHIRTS IN SILK

with the half-sleeve and turned-down collar are offered for \$7.50, either plain white or striped in color. The silk is imported and is superior in quality. The regulation soft negligee shirt in silk is the same price as the other good sporting models.

ENGLISH OXFORD

is a material that is much liked for shirts, it being about the same thing as a light-weight cheviot. It is procurable in both

white and colors, in either plaited or plain models, at \$4. French madras is a good choice, also batiste with a small design embroidered or woven in the goods.

BEDROOM SLIPPERS

come to match traveling gowns or wrappers, in either flannel or silk, at \$1.50 the pair.

RIDING BOOTS

One can get a very satisfactory boot on a smart last, and in well-seasoned leather, without paying an exorbitant price. Black calfskin costs \$11; tan leather, \$12.

ACCORDION KNIT TIES

This style scarf has pushed everything else into the background, and small wonder, for the rich silk, ribbed in two colors, gives the smartest possible effect. As the season advances there are indications of a decided predilection for brown in all its shades, from cream or beige to a dark sombre seal. There are charming ties in which tan and dark brown are blended, also brown with black and various other combinations. Gray also is prominent as a fashionable color, and is effective in light and dark tones. Plenty of other combinations are on hand, red and blue, green and black, purple and black, etc., all at the same price, namely, \$3.

PIGSKIN PICTURE FRAMES

are suitable for a man's dressing table or desk. These come in a folding model that shuts up and fastens with a clasp for traveling, and when unfolded forms its own easel. There is a brass rim around the glass that covers the picture, and a lining of brown moire to match the leather. Neither quality nor workmanship can be excelled. In a large size, measuring 10 x 8 inches, the price is \$14.25. Smaller ones are less accordingly.

RHINESTONE BUTTONS

are in great demand, as many people prefer the small trimming to anything else. Single stones are embedded in metal, with a double eyelet on the back by which they are sewn on. Price 25c the pair.

SPIDER WEB LACE VEILS

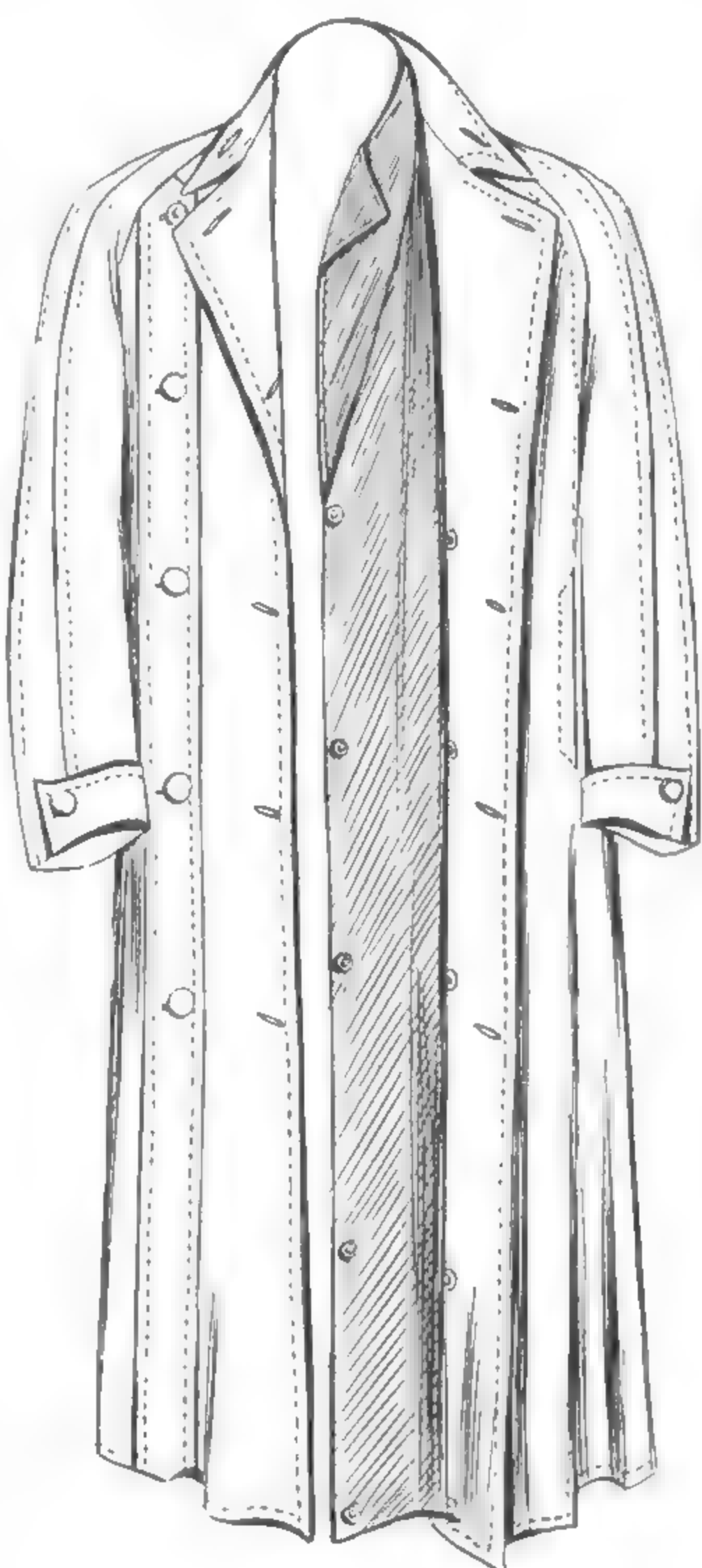
show a more or less irregular octagon mesh on which is spread a floral design, rather large in proportion, but not startlingly black against the face, on the contrary very gossamer and shadowy. This is far more becoming a veil than the sharp and blotchy figures that quite distort one's features. Veils of this description come in made lengths of a yard and a half at \$5.95.

A NEW OCTAGON MESH

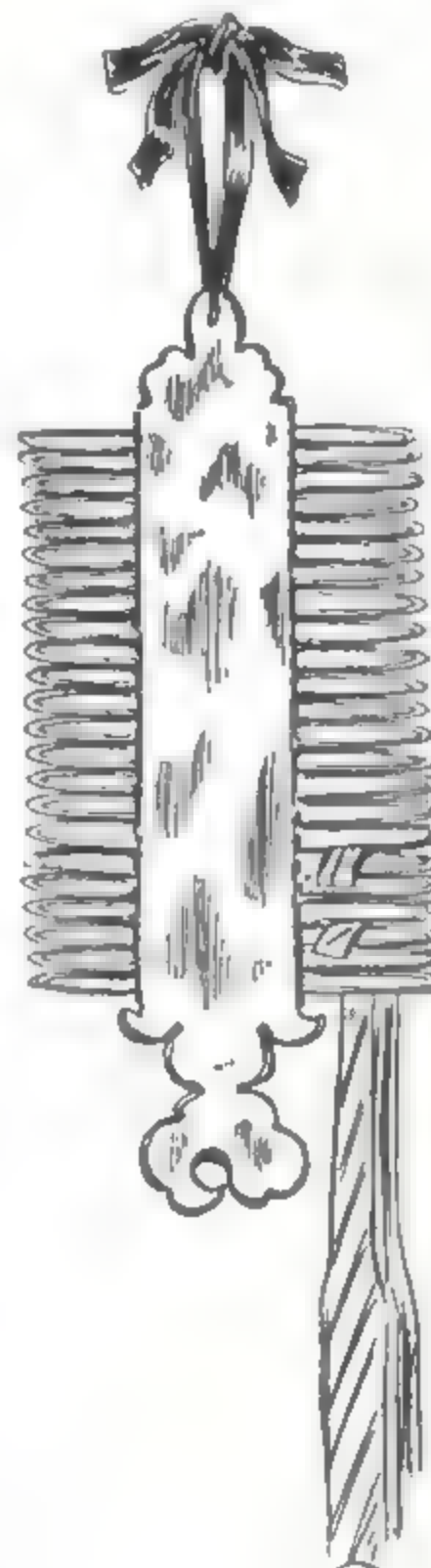
has it very much emphasized and drawn out into a rather long lozenge shape. Black only is to be had in this at 85c the yard.

PERSIAN LOUISINE BLOUSE

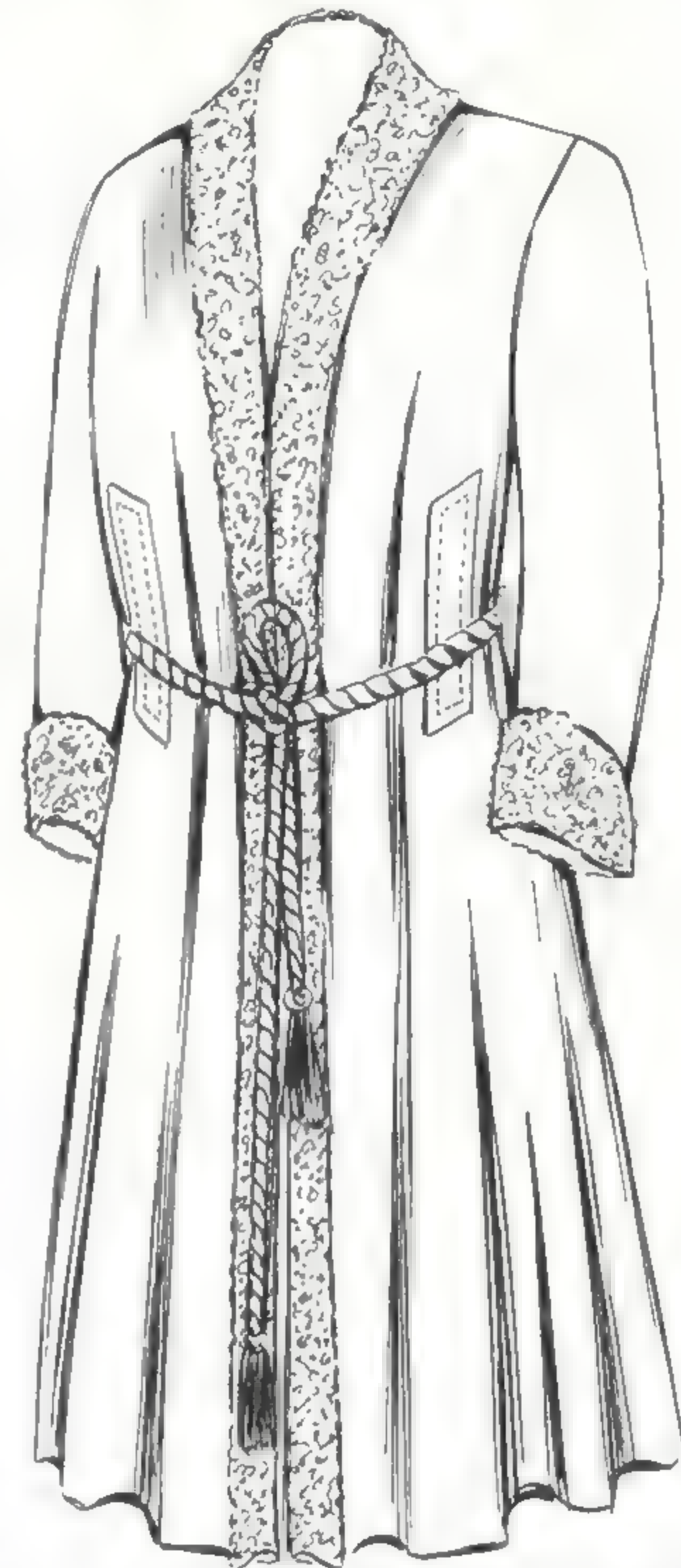
The silk of which this is made is exquisite, thin and soft, and in a charming mixture of color, the main tone a rather light old blue in broad stripes. In between these there is a floral design in a darker blue and green combination.



No. 3—A combination raincoat and ulster with detachable lining. The outer coat of waterproof cloth



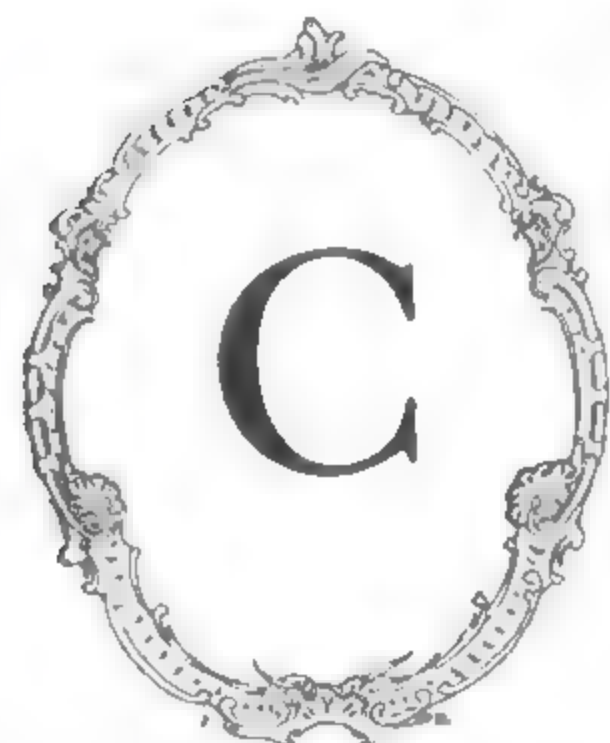
No. 4—Novel necktie holder with space for fifty ties



No. 1—Man's robe of Madras lined with white terry cloth, which also faces collar, revers and cuffs

WHAT THEY READ

IN THE GRIP OF THE NYIKA: FURTHER ADVENTURES IN BRITISH EAST AFRICA. BY LIEUT.-COL. J. H. PATTERSON, D.S.O., AUTHOR OF THE MAN-EATERS OF TSAMO. WITH ILLUSTRATIONS. THE MACMILLAN CO. \$2 NET.



COL. PATTERSON'S famous account of the lions that halted the building of a railway will long be remembered by those who read of it either in his book or in a popular magazine which published an illustrated article on the subject. His new book deals with the adventures of himself and others, one of them an English woman, in the "nyika" or wilderness of British East Africa. The author writes with an engaging liveliness, without padding, and with the sole object of letting the reader know what happened. Sometimes he is agreeably humorous, as when he compares two hippopotami which he found asleep to a respectable husband and wife snoring side by side in their nightcaps. It is pleasant to find that Col. Patterson is a merciful hunter, unwilling to kill game merely for the sake of killing, and anxious to avoid shots that merely maim and leave the wild creatures to a slow death of torture or a long and painful recovery. He and his party traveled hundreds of miles through the wilderness, saw many strange tribes, encountered adventures laborious and perilous, and shot a great variety of big game, from the fleet creatures of the deer family up to lions, hippopotami, giraffes, and elephants. Just why, by the way, any hunter should shoot so harmless and timid a creature as the giraffe it is hard to guess. The author's account of the savage customs which he encountered among the natives is of great interest. Unfortunately for him and his readers many of his photographic films turned out worthless after long exposure to heat and dampness, and even some of those that he made the basis of his illustrations are far from satisfactory. He has included, however, some sharp and characteristic pictures of persons and places, and even when the defects of his negatives appear in the resultant published print, the intrinsic interest of the subject often makes the illustration welcome. Col. Patterson's publishers have made his book a most dignified and attractive volume in its mechanical execution.

ANNA VAN SCHURMAN: ARTIST, SCHOLAR, SAINT. BY UNA BIRCH. WITH PORTRAIT. LONGMANS, GREEN & CO., LONDON, NEW YORK, BOMBAY, AND CALCUTTA.

Our current revival of mysticism and the tercentenary of Dutch colonization in America should make this delightful study of the seventeenth century Protestant mystic of Holland a most welcome book. This Dutch woman of good middle class origin and breeding was a social and religious power in her day. She had the instinct of the Dutch in that time for self-expression in artistic forms, though she never reached eminence in the several departments of art that she essayed. She had lovers whom she turned aside, some of them eminent men; she was the delight of scholars; she has a special interest for the present feminist movement, since she wrote in Latin a book "Concerning the Genius of Women for Learning, and Her Aptitude for the Higher Literature"; she was herself a woman learned in all the knowledge of her time, and her house was the resort of even princely and kingly personages attracted by her learning, piety and artistic gifts. Much of the book is concerned with the Labadist movement to which Anna gave a

large part of her life. This neglected movement was one of the utmost interest, and it is a pity that the author could not have given a brief chapter to the movement in America, instead of dismissing it with a paragraph or two and the dictum that it was a failure here. As a matter of fact the Labadists attracted some time after the middle of the seventeenth century the interest of that picturesque personage, Augustine Herrman, Bohemian, first lord of Bohemia Manor, on the Eastern shore of Maryland, and for many years there flourished a settlement of the sect upon the "Manor," as the region is still called. We must protest, also, against the author's frequent insistence upon the absence of idealism from the powerful Dutch art of the seventeenth century. Surely Rembrandt, mightiest of his time and place, and in some respects of all times and all places, was not without idealism. Typographically and in all other mechanical respects the unique and interesting book will delight the critical.

THE NEWEST BOOKS

RURAL HYGIENE (J. B. Lippincott Co., Philadelphia, \$1 net) is an illustrated handbook and textbook of sanitation by Isaac Williams Brewer, M.D., especially addressed to students in agriculture and residents in rural districts. It deals with the building and ventilation, heating, lighting, and interior arrangement of dwellings and school-houses, with water, the disposal of waste, food and diet, alcoholic drinks, milk, and various infectious diseases. The author looks for a time when a sanitary, easily sterilizable, and economic milking machine will be invented. He equally hopes for the effective prohibition of the sale of alcoholic liquors as beverages. Flies, rats and like pests he would exclude from all dwellings. Perhaps he does not know, by the way, that the presence of a single fly is not tolerated in the dwellings of some of the Pennsylvania Dutch, though they as a people are hardly abreast of modern scientific sanitation.

There is no more hopeful sign in recent English letters than the revival of the essay, that is, not the "article" upon a current matter, but the essay upon no useful or important topic. It has long been nearly dead in this country, in spite of Miss Repplier and Dr. Crothers, but it has a new and vigorous life in England, and here comes Mrs. Alice Meynell, the admirer and editor of Coventry Patmore, with a volume of witty, wise, imaginative and agreeable nothings, entitled "Ceres' Runaway" (John Lane Company, \$1.25), in which she takes from three to ten pages for the errant discussion of what topic pleases her fancy. In the essay entitled "A Vanquished Man" she comes womanfully to the rescue of poor Haydon, the purblind painter, dead now more than sixty years by his own hand. In another she laments the over-indulgence of Englishmen in laughter, doubtless with reason, though we must dissent from her proposal to substitute the smile for the laugh. "Addresses" is an admirable little essay upon a familiar manifestation of snobbishness. "The Little Language" is a plea for dialect and its kindred peculiarities of speech. In "Popular Burlesque" the author talks much of Guy Fawkes' Day. We wonder whether she knows that we celebrate it after a fashion some weeks late in our ragamuffin processions on Thanksgiving Day. These are very pleasant diversions of Mrs. Meynell, truly human and literary.

LITERARY CHAT

NEW publications recently announced by the Putnams are "Our Irrational Distribution of Wealth," by Byron C. Matthews; "Function, Feeling and Conduct," a philosophy of morals

as grounded in human nature, by Frederick Meakin, Ph.D.; "Housekeeping for Two," being a handbook of domestic happiness by Mrs. Alice James; "Life and Letters of Susan Warner," by her sister, Anna B. Warner, in which volume we have the story of the woman who wrote about sixty years ago one of the most popular books of that or any time; "The Wide, Wide World," Volume III of J. J. Jusserand's "Literary History of the English People," the monumental work of the present French Ambassador to the United States, one of the most intelligent and delightful historico-critical undertakings of this or any century, and "The Rosary," a love story by Florence L. Barclay, who is a sister of Mrs. Ballington Booth.

A sumptuous work announced by the Macmillans is a demi-quarto with fifty-two colored plates, to be entitled "The French Pastellists of the Eighteenth Century."

Haldane McFall provides in the letterpress a gossip account of the royal and courtly personages shown in the pictures.

The House of Cassell (43 East 19th St., New York) announces a new novel by Warwick Deeping to be entitled "The Red Saint." This time Dr. Deeping lays his scene in the period of the Barons' Wars.

The Macmillans announce a new novel of the familiar unknown principality type, "Beatrice the Sixteenth," by Irene Clyde; "Kashmir," by Sir Francis Younghusband, with 70 plates in color; "The Children's Book of Art," with illustrations in color; "Adventures in America," still another book with illustrations in color, designed to give English children a notion of American life in some of its phases, and "Beasts of Business," setting forth the labors of draft animals in many lands. This last volume has eight colored plates.

CONCERNING ANIMALS

EXCELLENT VIEWS

One of the best of the many good anti-vivisection interviews published in the Herald was that had with Mrs. J. W. Cox, who said among other things that the situation to-day recalls the old crusade for prison reform, when appalling conditions were defended by the lovers of law and order. Finally, when the doors were opened, civilization was aghast at the horrors of the system that had so long outraged every human sensibility and right under the law.

MERGING OF SOCIETIES

About the time the subject was revived in New York, two years ago, there was established at Washington the National Society for the Humane Regulation of Vivisection, and recently the Vivisection Reform Society, with headquarters at Chicago, which has been so well officered by Sydney Taber, Dr. Leffingwell and others, has united with this and taken its name. The object of the organization is to educate the people of the whole country in regard to vivisection, and the officers for the ensuing year are Dr. Dulles, president, Dr. C. E. Smith, recording secretary, and Mrs. Mary Howe Totten, of Washington, corresponding secretary. All efforts to enlighten the public as to what vivisection really is should have generous support, for very few persons know what really takes place.

LIFE'S VALUABLE WORK

The telling anti-vivisection cartoons in Life serve to bring the subject to the attention of college students and others, who at first could by no possibility be induced to look at anti-vivisection literature. These cartoons have the effect of humanizing the reader to the extent of making him take notice sympathetically of the whole subject of cutting up animals alive, and this is the

COMING DOG SHOW

The Westminster Kennel Club is to hold its New York show from February 9 to 12 inclusive, the principal new exhibits being the West Highland white terriers, which will have a full classification. These little creatures resemble the Scottish terriers, but are shorter in body and, of course, different in color. They are of Scottish origin, as indicated by their name, and the oldest breed native to their country. A new special prize is offered for them by H. P. Whitney. For the first time the favorite Pekinese spaniels will have a full classification, and there is a very generous array of prizes and "specials."

THE Anti-Vivisection Exhibit has been indirectly influential in causing the A. S. P. C. A. of New York to take an attitude toward the subject of vivisection in keeping with its professions of being engaged in the work of protecting animals from cruelty. It was the society's privilege to taboo the subject, if its officers thought (as many humanitarians do) that in the present state of ignorance and prejudice on the part of a large portion of the general public, discussion of vivisection would cripple its general humane work by developing differences of opinion, and raising up aggressive opposition from vivisection practitioners and serum sellers. But for a humane society to have continued as one of its officers a man like Henry Bergh, who came out several months ago in what amounted to a defense of the practice, would have been for it to write itself down as unworthy of its traditions. Shades of the great Henry Bergh! That the day should ever have come when the society he founded should, through a relative bearing his name, be false to his teachings and to the principles upon which humane work is founded. All honor then to the members of the society, who, in spite of the conditions created for it by Mrs. Cadwalader Jones (whose public advocacy of vivisection cost it a number of influential members), and by the Henry Bergh of to-day, insisted upon its this year taking the position it has assumed. To Mr. Leonard E. Opdyke belongs the distinction of being largely responsible for a set of resolutions which suggest the appointment by the Governor of an unpaid continuing commission of seven persons, which shall have power to designate all the premises in the State on which vivisection shall be practised, and that no vivisection except under such expert inspection as the commission shall prescribe shall be practised in the State. A third article which Mr. Arthur M. Huntington insisted should be stricken out, but which was retained, provides that no vivisection shall be practised "within the State for the purpose of facts already known, unless all animals used therefor shall be rendered and kept completely unconscious of pain during the entire demonstration, and then immediately and painlessly put to death, and unless also reasonable free public access be given to all such demonstrations." The anti-vivisection fight is well begun in the A. S. P. C. A., and it remains to be seen whether an attempt will be made to smother it in committee—a fate from which it is to be hoped a few undaunted women, such as Mrs. C. R. Flint and Miss Maude Ingersoll will save it.

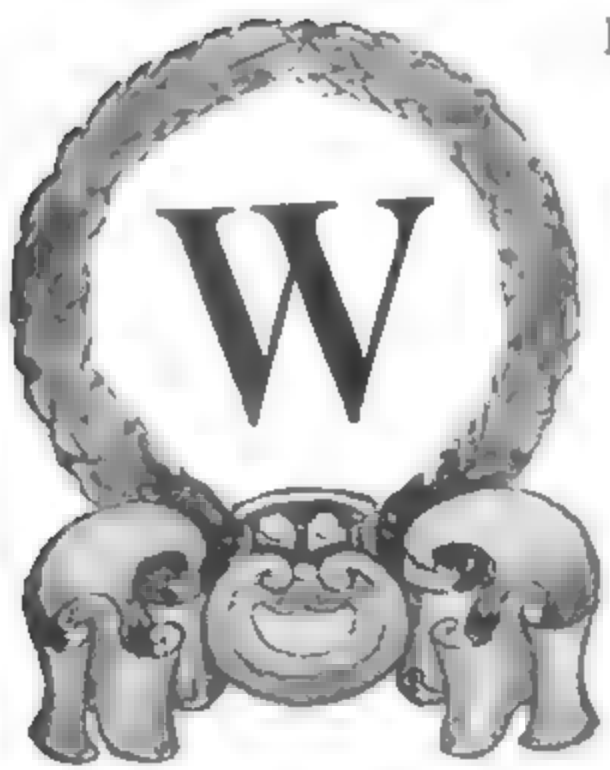


Copyright by Chas. Frohman, 1910

"THE ARCADIAN"

SEEN ON THE STAGE

AT ASKWOOD RACES



WHENEVER an English musical comedy wins distinct success in this country it will be found that the group responsible for it—including the composer and the makers of lyrics and book—seldom numbers less than five, and whether this is mere coincidence, or due to intended amalgamation of creative forces, in order to include specialists, Americans should follow suit if by adopting such methods they can equal the standard established by our foreign cousins.

The week before last, at the Liberty Theatre, Charles Frohman gave us "The Arcadians"—a fantastic musical play by Mark Ambient and A. M. Thompson, with lyrics by Arthur Wimperis and music by Lionel Monckton and Howard Talbot—and ever since we have had just cause to be grateful, for although there has been an appreciable advance in the quality of this class of entertainment during the past year, now and then exceptions have arisen to prove that progress has unfortunate interruptions. Coming at a time when Broadway is overlaid with commonplace, if outwardly successful, musical comedies, "The Arcadians" appeals because of its artistic merit, and this is a factor that in nowise detracts from its entertaining charm. The public has shown that it is quite as sensitive to well-written melodies, and to methods comparatively free from unnecessary roughness, as it is to the inferior tune and the antiquated slap-stick, yet despite the lessons taught by "The Mikado," and other importations of its kind, only in rare instances have present-day creators of musical-play material endeavored to follow in the footsteps of Gilbert and Sullivan. While it is too much to say that "The Arcadians" even approaches the loftiest efforts of the two men who have never had adequate successors, the fact that it is clean-cut, quaint in idea for one act, and free from vulgarity and ultra-suggestiveness throughout, is sufficient to make it welcome.

It is possible that many will be somewhat bored by the over-active Frank Moulan, who has yet to learn that comedians should not anticipate the audience in its smile, and regret that the cast was not made stronger; but there are various compensations in other directions which help to cover this and other sins. In one instance at least there is a genuine surprise, for Percival Knight—hitherto unheard of—walks off with so many honors in a part of almost second importance that one asks where he has been kept concealed up to this time.

Before the first appearance of this sombre, but laugh-provoking comedian, a glimpse of Arcady has been revealed in a stage setting replete with outdoor atmosphere, quiet woods and stretches of green. Young men and women, serene in that con-

tent which comes to those removed from the stress of city life, move placidly about, when into the very midst of the oddly-clad gathering comes *James Smith*, a London caterer—unceremoniously deposited by a fractious aeroplane. And straightway the unusual happens. Thrust into the "well of truth" for uttering a curious newcomer in the twinkling of an eye is made young again, and rechristened *Simplicitas*.

Aided by *Father Time*, and a stretch of the imagination, *Simplicitas* is thus transported back to dear old London, taking with him *Sombra* and *Chrysea*—two Arcadian wood-nymphs, who have all a woman's curiosity—to see the Strand and other points of interest, including Askwood race-track and the Arcadian restaurant. And of course there is *Mrs. Smith*, a roly-poly person (cleverly impersonated by *Connie Ediss*) not averse to flirting with the youthful but unrecognized *Simplicitas* during the supposed absence of the henpecked husband, and other characters who fit naturally, and the scenes, though trivial, are bright in color and active.

Percival Knight, as *Peter Doody*—an elderly jockey who has never won a race, is extremely clever, his singing of "My Motter" being one of the best bits of its kind the stage has had in a long time, and *Julia Sanderson*, who has notably improved in every way, is pretty, dances admirably, and sings musically several songs, of which the catchiest are "The Girl With a Brogue" and "Bring Me a Rose." *Ethel Cadman*, as *Sombra*, who has never had so conspicuous an opportunity in musical comedy before, has a good natural, although not specially musical, voice, but she is more self-possessed than many leading sopranos of wider experience. *Alan Mudie*—an excellent dancer—and *Audrey Maple* were others worthy of mention among a long list of principals, all of whom proved thoroughly efficient in the several scenes in which they appeared. "The Arcadians" rings true, for it is out of the commonplace and ordinary.

THE FAITH HEALER

ANOTHER of the so-called morality plays, that have gained vogue during the past two years, was brought before New Yorkers recently at the Savoy Theatre—William Vaughan Moody's "The Faith Healer" receiving its

premier there, some months after its first production in the middle West. Mr. Moody wrote one of the strongest, closest knit and appealingly human dramas this country has had in years when he gave to it "The Great Divide," but in his later effort he has missed some essentials so completely that if the play is to endure a vigorous overhauling of the dramatic structure, and a recasting of the parts, will be necessary.

The unfortunate part of it is that, as matters now stand, "The Faith Healer" hasn't a fair chance, because whatever possibilities it contains are barely suggested by the players, who, though sincere, are unequal to their respective tasks. While the spiritual, symbolic and mystic qualities are readily apparent, they are often confused by the author, who has sacrificed clearness of detail, and in his endeavor to run the gamut of his theme, has presented puzzling contradictions and asked too much of credulity. In its general premise "The Faith Healer" is strikingly appealing, even though it has caused differences of opinion. But those who are honest with themselves will grant not a little to the healing efficacy of faith and love, which envelops the play in its benignity.

Rising above all other mistakes is the one Mr. Moody makes in asking his audiences to believe in miracles which challenge the present-day beliefs of the average theatre-goer. It may be possible for a perfect faith to cause many ills to vanish and to change sickness of mind into soundness, but even for theatric purposes it is questionable if a man of our time should be exhibited as having powers that "raise the dead." These weaknesses in "The Faith Healer" are supplemented by others which

indicate that the playwright himself may not have seen with undimmed clearness. Sterling literary qualities and faintly suggested qualities of imagery are worthy admiration, but, sometimes, as in this case, they hinder rather than help the cause. Only at the last does a note of power sound, and then its true depth is missed because of the jumble of the preachments and happenings which have gone before.

Considered solely as a play possessing attractions for the general public, this one is almost hopeless. Its heavy, non-dramatic elements, and the somberness of the living-room in *Matthew Beeler's* southwest Missouri farmhouse, where the entire action takes place, would tax the skill of the ideal cast of players. There is seldom a spirit of joyousness, and, as the little girl, *Annie Beeler*, said, "everything is strange." The constantly running under-current of the mysterious is ever present. As a study it is all very interesting, but as a play it grows dreadfully monotonous as the three acts drag on.

The question raised by some, as to whether Mr. Moody has attempted to weld Christian Science and Emmanuelism together in a single dramatic mass for purposes of illumination, may be answered in the negative, for this doctrine goes farther back. *Ulrich Michaelis*, played by Henry Miller, is the wonder-worker who drops down upon the community, wherein the *Beelers* abide, after extended wanderings. His Great Day is at hand. He feels his power, tested at other times before, and the news of previous healings floats swiftly on his heels to his new-found home, where he is viewed with distrust by the material *Matthew Beeler* and his vinegary sister. Only the paralysis-stricken wife of *Farmer Beeler*, and their niece *Rhoda Williams*, seem to recognize the lofty attributes of *Michaelis*.

It is only after the healer has caused the suffering *Mary Beeler* to rise and walk that the household skeptics are aroused to wonder, and in the midst of the excitement comes the army of the sick, clamoring at the *Beeler* door for the miracle worker to lay hands upon it. But there is that feeling in the air of something gone wrong; a slip of undefinable character that is to sweep this exhibition of faith into the slough of despond. Straightway it comes, when *A Young Mother*, carrying her sick baby, rushes from the throng of the sick to *Michaelis*, and begs him to save her child. The healer fails, and fails through having swerved from the path of rectitude by looking upon *Rhoda Williams* with eyes of fleshly desire. You see *Michaelis* and *Rhoda* standing in mute agony as the curtain drops on the second act, with the baby declared dead, and *Mrs. Beeler* collapsed in her chair, unable to lift hand or foot.

The real uplift comes in the concluding scenes of the final act, where *Dr. George Littlefield's* perfidy is shown, and *Rhoda Williams'* transgression is put away by the faith healer's eloquent and honest defense of her. This particular dramatic moment appears questionable in taste, but the final climax, when *Michaelis* recovers his lost power, is moving in its power and appeal.



Lionel Walsh, the drollest of "The Jolly Bachelors"

A Letter is a Courtesy

YOUR letter, which is a little tribute to your friend, should be written upon the best writing paper that money can buy, because in the case of writing paper the very best costs so little that there is no excuse whatever for not using the best.

Crane's Linen Lawn

is looked upon by people who know as perhaps the best writing paper that has been made. It is a perfectly white paper, bearing the delicate imprint of the linen fabric which gives it its finish, made from such carefully selected rag stock, by such carefully watched processes, that the resulting paper is absolutely white and perfectly uniform in color. Hold a sheet of Linen Lawn to the light and you will note that beautiful, uniform texture which is the mark of a good writing paper. Try it with your pen, and you will find that it receives the writing so easily that letter-writing becomes a delight.

It is made in many shades besides white. Two of these—Aeroplane and Vintage—are new this Winter.

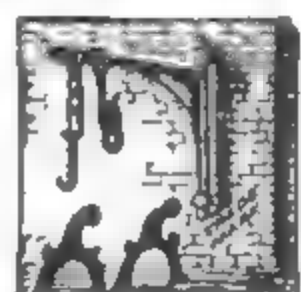
All first-class dealers in stationery carry Crane's Linen Lawn, or can get it. If you have any difficulty in buying it where you are and would like to see samples, we will send them free on receipt of request for them and the name of the dealer with whom you usually trade.

EATON, CRANE & PIKE COMPANY



Pittsfield, Mass.

New York



TRADE MARK

TRADE MARK

ON HER DRESSING TABLE

[Note.—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]

A DELICIOUSLY fresh taste in the mouth, clean white teeth, and sweet breath are promised those who use an exceptionally fine dentifrice bearing the endorsement of several authorities. In this country it has met with the same instant recognition accorded it in England and Germany. Perfect hygiene of the mouth is claimed as the result of using this preparation, for it penetrates the interstices of the teeth and the mucous membrane of the mouth, impregnating them and leaving an antiseptic deposit on the surface, thus securing an after effect for hours. The bottle in which it comes is like a flask in shape, with a queer little side spout that makes it easy to use, and the method of closing it keeps the full stronger to suit individual taste. The contamination of any sort. A few drops are to be poured into a tumblerful of water until it becomes opaque. This mixture may, of course, be made weaker or stronger to suit individual taste. The mouth must be rinsed thoroughly first and then the teeth should be cleansed in the ordinary way with a tooth brush dipped into the mixture of water and dental lotion. The whole process is to be concluded by gargling with the lotion, and this operation should be repeated every night and morning, also, if possible, after dinner, but most particularly before retiring. Price, 50 cents a bottle.

I have seen some fascinating new garnitures for the hair that have been chosen with a fine sense of discrimination and are individual and graceful beyond all criticism. They have been delayed in transit from Paris, where they were made, and are to be had at far lower prices than was intended when they were ordered. There are some beautiful effects in gold, peacock greens and blues, besides shimmering half-garlands of glittering, gauzy leaves in silver and Empire bandeaux in a becoming shade of green and embossed gold. They were chosen and imported by a hairdresser of note and are thus well adapted for the latest modes in coiffure. So well made are these exquisite ornaments that each should prove a thoroughly good investment from a practical point of view, as one is sure of getting the very latest Parisian idea in creations of this kind.

Far removed from the creams usually seen, and unquestionably superior in every respect, is a preparation which has been in private use for more than a century. To its efficacy may be attributed the fame of more than one far heralded beauty, and the launching of this really remarkable preparation for general use is an event of note. The origin of the formula is surrounded by romance, but limited space will not permit my giving the story, which, however, is of interest to more than one country. The purity and fine quality of the cream is said to maintain the skin in its youthful softness and fullness, preserving to the complexion the attractive appearance of health. It gives nutriment to the minute cellular tissues beneath the surface, the depletion of which is the cause of wrinkles. Cooling, nourishing and emollient in its nature, it allays irritation and has remarkably healing qualities. It is said to contain nothing which can possibly irritate or injure the most delicate skin, and also that it may be taken internally with no more effect than olive oil. Neither does it contain vaseline, lanoline, or any compound that stimulates the growth of hair—no suet, lard, or animal fat. A liberal application of the cream should be allowed to remain fifteen minutes or longer and be rubbed away with a dry towel. As a healing ointment its supposedly remarkable properties relieve the pain of burns, bruises, abrasions, and prevent scars. The injured parts should be bound with a soft cloth, well covered with the cream, and in cases of severe sunburn this treatment will be found especially helpful. Explicit directions for massage are given in a little booklet, which will be sent with the cream if requested, and practical rules are laid down so clearly that no one will have any trouble in carrying them out if they read attentively. The price is 75 cents a jar.

OUR MEN AND OTHERS

(Continued from page 8)

his own affairs, he can listen to the women's chatter. But conservatism! An undergraduate from Heidelberg, an English politician, a middle-aged professor dragged from his worm-eaten tomes in the shadow of the Sorbonne, any young business man of Vienna or Munich, Palestine or Constantinople can talk to a woman, interest her, charm her, hold her attention, beat her on her own ground—know more than she knows of the fine art of cooking, of the plate she is eating from, of the flowers in front of her. He delights in treating the most trivial subjects or the most profound, dancing or religion, with wit, originality and knowledge, and when he seriously enters into a discussion or exposition the feminine eye is always sought among the masculine, the feminine element in the subject itself never overlooked.

Though never crudely insisted upon and rarely personal, the woman is constantly being flattered by the supposition of her equal importance in the scheme of things.

There never is a great man honored, a new personality welcomed, a rising star hailed in any department of commerce or science or politics, but he is taken to the salons to meet some woman of position, and she considers it her privilege and her duty to entertain the business and professional acquaintances of her husband, as we consider it our distinction to ignore them. Many national and international affairs, in this country conducted at wholly men's meetings, are in Europe plotted, perfected, hatched in the drawing rooms.

When the American man tries to talk about our occupations, about the home, dress, literature, art, society, current philosophy, he is distinctly talking "down" to us, and he bores us, because we know more than he about these subjects, which is not healthy. And he considers us too refined and exclusive to be allowed to know anything about his world occupations—which is also unhealthy. As for seeking the feminine quality in the world, he pretends it does not exist, or that it is something to be a little bit ashamed of and persistently discouraged. We women are bunched up and put away as too precious for daily use along with several other things, too much tainted with the feminine, in his point of view—the fine arts, for instance—forgetting that living is a fine art, and before America is entirely civilized some of these neglected luxuries will be found to be necessities.

This mental separation between the American women and men is due no doubt to our peculiar social conditions; for one thing, we have not the dot system, which in the large middle and upper classes in France causes the woman to have a substantial interest in her husband's pursuits, and makes her judgment upon affairs, as well as her actual signature, of importance. The principal thing expected of an American husband is not in any sense co-operation, but "support," meaning financial support. But it takes so much of his time to perform this feat, that he has ceased to become a social being—neither sweetheart, husband, father or friend—all goes to the wall before a business claim. A little tot said to its father early one morning, "Daddy, please come home to-night in time to have supper with me." To which her ten-year-old sister answered reprovingly, "Do not tease papa, Babykins, we need the money."

This single-purposeness of our men has indeed placed America in the wonderful position she holds to-day with her still more wonderful possibilities, but there are battles yet to be won, and a contempt for things feminine is not going to help him win them. In the meantime our women, constantly being told that they have every privilege and every material comfort the world has to offer, and left to pursue intellectual occupations among her own kind and without the beneficial stimulus and friction of the masculine mentality acting along with her's, has an exaggerated idea of her abilities and importance. Far from being the "most favored woman in the world," a Parisienne, an English-woman, even a high-class Turkish or Arab lady, taken through a day's programme of the average high-class New Yorker, would look upon her as highly intelligent but given to intellectual pretensions that she could not substantiate, and as a woefully neglected wife.

An Englishman, visiting New York, and taken by his hostess for a round of luncheon, lecture and tea-musical, said suddenly at the end of five hours, "There's another man coming in the door!"

AUBE DE SIECLE.

ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from *Vogue* an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in *Vogue* at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.00.

RULES

(A) The right to decline to answer is in all cases reserved to *Vogue*.

(B) The writer's full name and address must accompany all questions asked of *Vogue*.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

LUNCHEON AFTER A WEDDING REHEARSAL
(TO A. B. P.)

I AM giving a breakfast for a wedding party following a morning rehearsal and it will therefore include both men and women. Would you please suggest a menu and also what liquors, if any, would be suitable to serve. I want something new and up-to-date, but not impractical west of New York.

Ans.—A good menu for a luncheon to be served after a wedding rehearsal is as follows:

Grape Fruit, Hors d'Oeuvres
Clam Broth in Cups
Creamed Salmon in Pastry Cases
Chicken or Turkey Breasts in Aspie
Cranberry Sauce in tiny Individual Moulds
Potato Balls Egg Plant au Gratin
Alligator Pear Salad
Ice Cream Meringues
Bonbons Sweet Wafers
Black Coffee

The grape fruit is prepared as follows: Cut the grape fruit, in halves and remove the seeds and pulp sections. Add powdered sugar to taste and replace the fruit in the skins and put on the ice until thoroughly chilled. Before serving add a tablespoonful of sherry to each half and decorate with sliced maraschino cherries.

The egg plant is sliced into small pieces and baked in individual moulds. Just before done they are sprinkled on top with grated cheese and browned.

For the salad, get alligator pears, which may be bought at any tropical fruit stand, halve them and remove the core. Serve one-half on a bed of lettuce leaves to each individual, and fill it with French dressing. If you cannot procure these pears, which make a delicious, refreshing salad, substitute in their place a fresh tomato salad, having small tomatoes, pared, cored and filled with Mayonnaise dressing and placing each one on lettuce.

Serve sherry the temperature of the room, and decanted with the first three courses. Then sauterne as cold as possible, served with a napkin around it. Serve this throughout the rest of the luncheon. Then after the coffee, serve Russian Allash and green crème de menthe in liqueur glasses, those for the men being filled with shaved ice. The coffee and liqueurs should be served in the drawing room.

DUTIES OF MATRON OF HONOR AT WEDDING
(TO MRS. F.)

Please write me what are the customary duties of a matron of honor at a wedding, and with whom she goes in and comes out of the church.

Ans.—A matron of honor has exactly the same duties as a maid of honor. She is expected to hold the bride's bouquet during the ceremony and to turn back her train when she leaves the altar. If the bride wears a veil over her face, the matron of honor is expected to turn it back after the ceremony, and if it is merely a short piece hanging in front, she removes it entirely; but, as a rule, the bride does not wear the veil over the face.

The matron of honor usually walks down the aisle by herself and returns by herself. Sometimes when she returns she is escorted by the best man.



The Best Dressed Men

pay marked attention to the most noticeable feature of dress, footwear. The lines should be graceful and comfortable without exaggeration. The correct style for different occasions should be closely observed. Slater boots conform strictly to the vogue, are made of the finest materials and give the foot that smart appearance so much desired. We make special lasts to order for our customers, and also carry in stock a complete line of foot wear for every occasion. Dress, golf, tennis, riding, skating, hunting, etc. Catalog sent on request.

J. & J. Slater

FOR 50 YEARS NEW YORK'S
FASHIONABLE BOOTMAKERS

Broadway at 25th St. - - New York City

A Living from Poultry

\$1,500.00 from 60 Hens in Ten Months on a City Lot 40 Feet Square.



TO the average poultryman that would seem impossible and when we tell you that we have actually done a \$1,500 poultry business with 60 hens on a corner in the city garden, 40 feet wide by 40 feet long, we are simply stating facts. It would not be possible to get such returns by any one of the systems of poultry keeping recommended and practiced by the American people, still it is an easy matter

When the **PHILO SYSTEM** Is New Adopted

The Philo System is Unlike All Other Ways of Keeping Poultry.

and in many respects just the reverse, accomplishing things in poultry work that have always been considered impossible, and getting unheard-of results that are hard to believe without seeing.

The New System Covers All Branches of the Work Necessary for Success

from selecting the breeders to marketing the product. It tells how to get eggs that will hatch, how to hatch nearly every egg and how to raise nearly all the chicks hatched. It gives complete plans in detail how to make everything necessary to run the business and at less than half the cost required to handle the poultry business in any other manner.

Two Pound Broilers in Eight Weeks.

are raised in a space of less than a square foot to the broiler almost without loss, and the broilers are of the very best quality, bringing here three cents per pound above the highest market price.

Our Six-Months-Old Pullets Are Lay- ing at the Rate of 24 Eggs Each Per Month.

in a space of two square feet for each bird. No green cut bone of any description is fed, and the food used is inexpensive as compared with food others are using.

Our new book, the **PHILO SYSTEM OF POULTRY KEEPING**, gives full particulars regarding these wonderful discoveries, with simple, easy-to-understand directions that are right to the point, and 15 pages of illustrations showing all branches of the work from start to finish.

Don't Let the Chicks Die In the Shell.

One of our secrets of success is to save all the chickens that are fully developed at hatching time, whether they can crack the shell or not. It is a simple trick and believed to be the secret of the ancient Egyptians and Chinese which enabled them to sell the chicks at 10 cents a dozen.

Chicken Feed at 15 Cents a Bushel

Our book tells how to make the best green food with but little trouble and have a good supply, any day in the year, winter or summer. It is just as impossible to get a large egg yield without green food as it is to keep a cow without hay or fodder.

Our New Brooder Saves 2 Cents On Each Chicken.

No lamp required. No danger of chilling, overheating or burning up the chickens as with brood-

ers using lamps or any kind of fire. They also keep all the lice off the chickens automatically or kill any that may be on them when placed in the brooder. Our book gives full plans and the right to make and use them. One can easily be made in an hour at a cost of 25 to 50 CENTS.

TESTIMONIALS

Bellevue, Ohio, June 7, '09.

Mr. E. R. Philo, Elmira, N. Y.
Dear Sir:—I just want to tell you of the success I have had with the Philo system. In January, 1909, I purchased one of your Philo System books and I commenced to hatch chickens. On the third day of February, 1909, I succeeded in hatching ten chicks. I put them in one of your fireless brooders and we had zero weather. We succeeded in bringing through nine—one got killed by accident. On June 1, one of the pullets laid her first egg, and the most remarkable thing is she has laid every day since up to the present time. Yours truly, R. S. LaRue.

205 S. Clinton St., Baltimore, Md., May 28, 1909.

E. R. Philo, Publisher, Elmira, N. Y.
Dear Sir:—I have embarked in the poultry business on a small scale (Philo System) and am having the best of success so far, sixty-eight per cent. of eggs hatched by hens, all chicks alive and healthy at this writing; they are now three weeks old. Mr. Philo is a public benefactor, and I don't believe his System can be improved upon, and so I am now looking for more yard room, having but 15x30 where I am now. Yours truly, C. H. Leach.

Osakis, Minn., June 7, '09.

Mr. E. R. Philo, Elmira, N. Y.
Dear Sir:—You certainly have the greatest system the world has ever known. I have had experience with poultry, but I know you have the system that brings the real profits. Yours, Jesse Underwood.

South Britain, Conn.,

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Brockport, N. Y., Sept. 12, 1908.

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SOCIETY

DIED

Peabody.—On Saturday, Jan. 29, Richard Augustus Peabody, in the 50th year of his age.

Vietor.—On Saturday evening, Jan. 29, 1910, at his residence, 28 West 53d Street, George Frederick Vietor, in his 71st year.

ENGAGED

Hammond-Raymond.—Miss Louise E. Hammond, daughter of Dr. Graeme Hammond, to Mr. Edward Raymond, of Bedford, N. Y.

Hoyt-von Stumm.—Miss Constance Hoyt, daughter of Mr. Henry M. Hoyt, to Mr. F. von Stumm, of the German Embassy at Washington.

McCook-Miller.—Miss Katharine McCook, daughter of Mr. Willis McCook, of Pittsburg, to Mr. Harry J. Miller.

Morgan-Jay.—Miss Elizabeth Morgan, daughter of Mr. Edwin D. Morgan, to Mr. De Lancey Kane Jay.

WEDDINGS

Ballinger-Stewart.—Jan. 29.—Mr. John Henry Ballinger and Miss Alma May Stewart, daughter of Mr. Alexander Bruce Stewart, were married on Saturday, Jan. 29, at Seattle, Washington.

WEDDINGS TO COME

Bicknell-Zabriskie.—Feb. 5.—Miss Theresa Pierrepont Bicknell, daughter of Mr. Geo. A. Bicknell, to Mr. Frederick C. Zabriskie; Christ Church, 4 o'clock.

Gurnee-Hoppin.—Feb. 8.—Miss Mary Gurnee, daughter of Mr. Walter S. Gurnee, to Mr. Francis V. L. Hoppin; at the home of the bride.

Havemeyer-Webb.—Feb. 8.—Miss Electra Havemeyer, daughter of Mrs. Henry O. Havemeyer, to Mr. James Watson Webb; St. Bartholomew's Church, 4 o'clock.

INTIMATIONS

Bliss.—Mrs. William Metcalf Bliss plans to depart for Europe in February.

De Lagercrantz.—Mr. Herman De Lagercrantz, the Swedish Minister, and Mme. de Lagercrantz are in New York for a brief visit.

de Sincay.—Mons. Henri de Sincay will arrive from Europe next week after a brief visit to his family in Brussels.

Dyer.—Mr. and Mrs. Elisha Dyer will depart for Europe February 8.

French.—Mrs. Seth Barton French is at the Muenchinger King cottage. She is at Newport to rent a villa for next season.

Gardiner.—Mrs. John L. Gardiner, of Boston, who has been the guest of the Assistant Secretary of the Treasury and Mrs. Charles D. Norton, has returned to her home.

Gerry.—Mr. and Mrs. Elbridge T. Gerry have been at Newport for a short visit.

Ingalls.—Mrs. George Ingalls has returned to Chicago after a visit to Mrs. Henry F. Dimock.

Ismay.—Mrs. J. Bruce Ismay has arrived from Europe to visit Mrs. Gustav Amsinck.

Norman.—Mr. and Mrs. Reginald Norman and Mrs. Norman's sister, Miss Alice Little, have sailed for Europe for a stay of several months.

Pierson.—General J. Fred Pierson will leave for the South February 15.

Sherman.—Mr. and Mrs. Thomas Sherman, Mr. and Mrs. Richard Sherman, Mr. and Mrs. Sherrill Sherman and Miss Mary Baker, who have been visiting the Vice-President and Mrs. Sherman at Washington, have returned to Utica, N. Y.

Stickney.—Mrs. Joseph Stickney gave a small dance last Wednesday at her house, No. 874 Fifth Avenue.

Stokes.—Mr. and Mrs. Anson Phelps Stokes are at Palm Beach, Fla.

Thomas.—Mr. and Mrs. Leonard Thomas have rented Mrs. Woodbury Kane's villa in Bellevue Avenue, Newport, for the coming season.

Whitney.—Miss Josephine Whitney, of Boston, is stopping with Mrs. Henry F. Dimock.

Williams.—Mr. and Mrs. R. H. Williams, Jr., are at No. 37 Madison Avenue.

CHARITY ENTERTAINMENTS

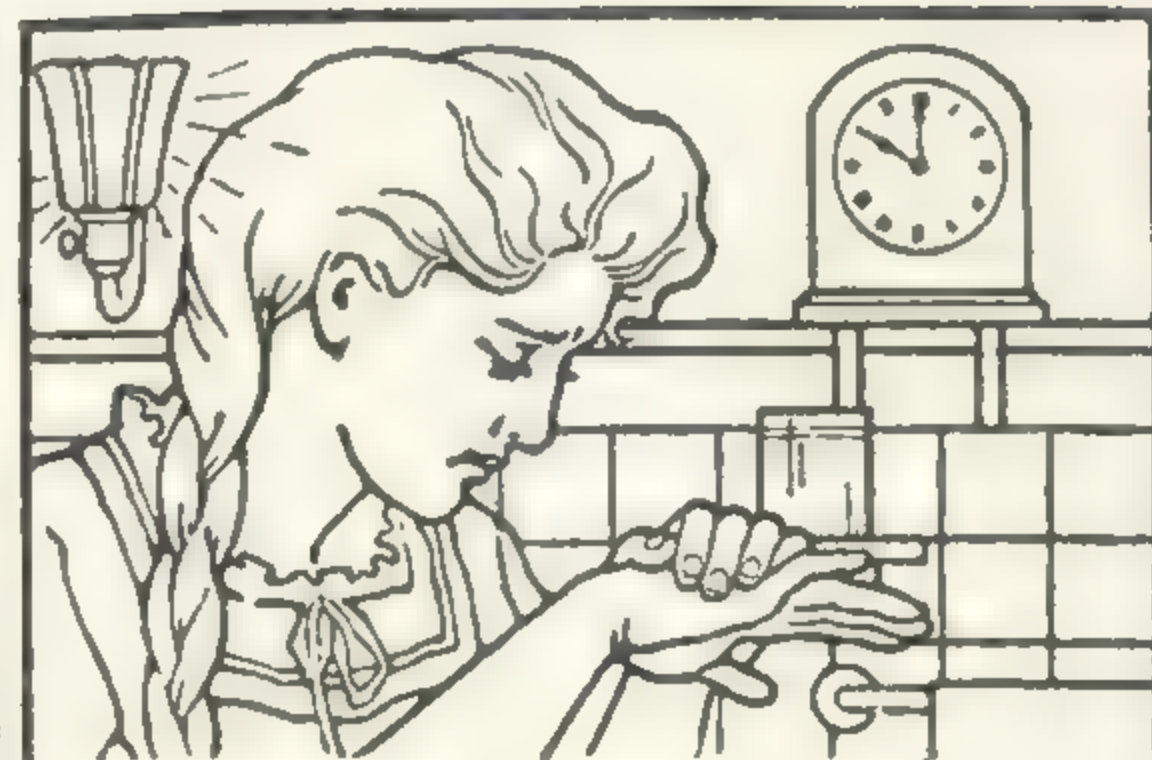
Musical School Benefit.—Feb. 18.—A musical pantomime for the benefit of the Musical School Settlement will be given on the afternoon of Friday, Feb. 18, at the New Theatre. Among the patronesses are: Mrs. Gustav Mahler, Mrs. M. Taylor Pyne, Mrs. Dallas Bache Pratt, Mrs. Charles A. Peabody, Mrs. Oren Root, Mrs. J. West Roosevelt, Mrs. Henry G. McVicar, Mrs. Harry W. McVicar, Mrs. Harry Payne Whitney, Mrs. Payne Whitney, Mrs. Frank S. Witherbee, Mrs. Archibald Douglas Russell, Mrs. Walter Damosch, Mrs. Wm. H. Draper, Mrs. George C. Clark, Miss Mary T. Field, Mrs. Thomas Hastings, Mrs. Archer Huntington, Mrs. Wm. Pierson Hamilton, Mrs. Foxhall Keene, Mrs. Chas. L. Riker, Miss Hague, Mrs. Gustav Kissel, Mrs. Daniel Lamont, Mrs. Carnegie, Mrs. Wm. Evarts Benjamin, Mrs. Paul Dana, Mrs. Arthur James, Mrs. Le Roy King, Mrs. Herbert Satterlee, Mrs. Edward Harkness, Mrs. Blair Fairchild, Mrs. Wm. Adams Delano, Mrs. John Henry Hammond, Mrs. H. Fairfield Osborn, Mrs. John S. Pratt, Mrs. Whitridge, Mrs. Archibald Rogers, Mrs. Henry Phipps and Mrs. George A. Dixon. Among those who will take part are the following: Mrs. Payne Whitney, Mrs. Reginald Vanderbilt, Miss Kernochan, Mrs. Harry Payne Whitney, Miss Olive Hitchcock, Miss Nathalie Howland, Miss Julia Loomis, Mrs. Arthur Burden, Mrs. Eustis, Miss Constance Pratt, Miss Hoyte Wiborg, Mrs. Roger Winthrop, Mrs. Sydney Breese, Miss Josephine Crosby, Miss Hayden, Mrs. Richard Stevens, Miss Ione Page, Mrs. Choate, Mrs. Wright, Miss Marjorie Gould, Miss Marjory Curtis, Miss Helen Coster, Miss Julia Robbins, Miss Beatrice Nicholas, Miss Oya Wiborg, Miss Clara Fargo, Miss Girlie Brown and Miss Constance Folsom. Tickets may be obtained of the committee in charge, Miss Beatrice Pratt, 24 West 48th Street; Miss Lorraine Roosevelt, 110 East 31st Street; Miss Dorothea Draper, 18 East 8th Street; Mrs. Courtlandt Barnes, The Devon, 70 West 55th Street; and of Mrs. Frances Seaver, 1 West 34th Street, Room 808.

St. Valentine's Kettledrum.—The annual St. Valentine's Kettledrum will be held at Sherry's on the afternoon of February 12.

CORRESPONDENCE

Nassau, Bahamas.—Late arrivals.—Mr. and Mrs. C. M. Forney, Mrs. James S. Dunham, Miss A. M. Dunham, Mr. and Mrs. H. L. Wilson, Mr. and Mrs. F. W. Chamberlain, Mr. F. C. Hoyt and Mr. Marcus Daly.

Palm Beach, Fla.—Late arrivals.—Mr. and Mrs. J. M. Keller, Mr. and Mrs. R. E. Kingsbury, Mr. and Mrs. L. H. Green, Mr. and Mrs. Frank H. Lockwood, Mr. and Mrs. William G. Audenreid, Mr. and Mrs. Walter H. Corson, Mrs. John F. Martin, Mr. John L. Martin, Mrs. George Hallett, Mr. and Mrs. Edward Morris, Mr. and Mrs. Walter McBronson, Mr. and Mrs. A. B. Tenney, Miss Belle G. Brown, Mr. and Mrs. Robert E. Steward, Mr. and Mrs. W. N. Sperry, Mr. Henry T. Sloan, Mr. Paul Taylor, Mr. and Mrs. James MacDonald, Mr. and Mrs. W. B. Allen, Mr. and Mrs. S. B. Cadwalader, Mr. and Mrs. M. E. Ingalls, Mr. and Mrs. D. D. Livingston, Mr. F. H. Lockwood, Mr. and Mrs. W. A. Haviland, Mr. and Mrs. William Butcher, Mr. H. A. Dougherty, Mr. A. J. Belford, Mr. Thomas A. Clark, Mrs. George F. Driscoll, Mr. and Mrs. Clayton G. Dixon, Master Gilbert W. Dixon, Mr. and Mrs. T. Ellwood Allison, Master T. Ellwood Allison, Master Aymar K. Allison, Mr. Marshall Fabyan, Mrs. F. A. Schirmer, Mrs. F. W. Ross, Mr. George A. Stone, Mrs. William S. Smith, Miss Dorothy S. Smith, Mr. and Mrs. William H. Moffitt, Miss E. Juliette Moffitt, Miss Mary C. Moffitt, Mrs. C. W. Simpson, Mr. James Viles, Mr. A. B. Dick, Mr. Granger Farwell, Dr. S. J. Walker, Mr. Alfred L. Baker, Mr. F. C. Farwell, Mrs. I. Y. Sage, Mr. Herbert A. Sage, Mr. Walter Fairbanks, Miss Gertrude Reese, Mr. Lucian Johnstone, Mr. William F. McGinnis, Mr. and Mrs. William B. Butterworth, Mr. and Mrs. Arthur D. Cook, Mr. and Mrs. Charles O. Jenkins, Miss Florence F. Curtis, Mr. Frank T. Lawrence, Mr. J. W.



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FOREIGN TRAVEL

Berlin.—Sailing Saturday, Jan. 29.—Mr. Lawrence Haynes, Mr. and Mrs. A. E. Johnson, Mr. and Mrs. Stuart H. Moore, Mr. and Mrs. Charles Phelps, the Rev. Dr. Arthur Chilton Powell, Miss Anne E. Radford, Miss Ethel S. Radford, Mr. and Mrs. M. E. Roundtree, Miss Alice E. Roundtree, Miss Victoria A. Roundtree, Mr. Horace Eugene Smith, Mrs. Sydney Allen Smith, Miss Caroline W. Stewart, Mr. Charles F. Stromeyer, Mr. and Mrs. M. H. Van Bergh, Mr. and Mrs. Lorenzo Woodhouse, Mr. Henry Lorenzo Janes, Secretary of the United States Embassy in Constantinople; Mrs. Henry Lorenzo Janes, Mrs. C. A. Moore, Mr. and Mrs. F. L. Cranford, Mr. D. A. Ansell, Consul General of Mexico to Canada; Mr. John Achelis, Mrs. A. F. Brown, Miss Kate Cary, Mrs. C. N. Chamberlain, Mr. John R. Christie, Mr. and Mrs. A. E. Dick, and Mr. and Mrs. William H. Haines.

Cincinnati.—Sailing Saturday, Jan. 29.—Mr. and Mrs. David Oakes, Dr. F. F. Pershing, Mr. H. Powell Ramsdell, Mr. George P. Rowell, Jr., Master Henry Thompson Rowell, Mr. and Mrs. Robert E. Sheldon, Professor and Mrs. F. L. Washburn, Mr. Philip G. Peabody, Miss Olive W. Peabody, Dr. and Mrs. Thomas Wister, Miss Gertrude Anderson, Judge J. D. Lawson, Mrs. Ogilvie, Miss L. Ogilvie, Mr. Lorne Ogilvie, Mr. and Mrs. S. W. Andrews, Mr. and Mrs. A. E. Cortis, Mr. and Mrs. Thomas Dimond, Miss Florence M. Di-

mond, Mr Rafael de Montis, Mrs. Helen de Bardosey, Mrs. and Mrs. E. C. M. Fitzgerald, Mr. and Mrs. Robert E. Godfrey, Mrs. E. M. Harrington, Miss E. G. Hammond, Miss D. E. Hammond, Mr. and Mrs. P. L. Howard, Mrs. Hamilton R. Kerr, Mr. Henry Oliver, Mrs. Smith Thompson, Mrs. J. A. Tyler, Miss Tilion G. Tyler, Mr. William von Sachs, Mr. James Hildebrant, Mr. J. B. Foraker, Jr., Mrs. J. B. Foraker, Mr. Arthur Foraker, Mr. and Mrs. F. C. Alsdorf, Mrs. A. S. Alsdorf, Mr. J. H. Bonnell, Mr. Charles L. Dakin, Mr. and Mrs. W. B. deNault, Mr. Frank S. Elliot, Mrs. Ella Grinnell, Mr. and Mrs. Walter Cook Gillett, Miss Carra Hull, the Rev. William Harris, Mr. James L. Hawley, Miss Mary A. Hawley, Mr. Arthur L. Hawley, Mr. and Mrs. Thomas B. Jeffery, and Mrs. L. A. Kinney.

Oceana.—Sailing Saturday, Jan. 29.—Mr. and Mrs. Charles F. Mackin, Mr. and Mrs. E. Norton, Mr. and Mrs. J. M. Perrine, Mr. and Mrs. P. W. Stagg, Mr. R. B. Sanford, Mr. and Mrs. Albert A. Teller, Mr. Jacob J. Young, Mr. and Mrs. J. V. Bouvier, Jr., Mr. and Mrs. W. J. Constable, Mr. B. K. Fowler, Mr. H. C. Frisbie, Mr. C. A. Freeborn, Mrs. J. E. Humphrey, Mrs. G. T. Kirby, Mr. and Mrs. J. H. King, Mrs. Herbert Lloyd, Mr. and Mrs. Edward Morgan, and Mrs. M. A. Milton.

Oceanic.—Sailing Saturday, Jan. 29.—Mr. and Mrs. H. Duncan Wood, Miss Wood, Miss Alice Wood, Lieutenant Colonel J. A. Wyllie, Mr. Philip Heineken, Mr. Rudolph de Cordova, Captain G. N. Cory, Mr. James P. Averill, Mr. Frederick H. Allen, Miss Priscilla Allen, Master Frederick Stevens Allen, Mr. and Mrs. J. W. Bowers Bartlett, Mr. and Mrs. G. G. Stuart, Mr. John Stuart, Mr. W. H. Thorpe, Mr. and Mrs. A. V. Phillips, Mr. Frank Partridge, Mr. E. P. Mullen, Mr. O. W. Nordin, Mr. E. P. Evans, Mr. J. A. Brownell, Miss Alice Brownell, Mr. White-law Reid, Ambassador from the United States to Great Britain; and Mrs. Reid.

MUSIC

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D-T=Daly's Theatre. H=Hippodrome. N-T=New Theatre. W-A=Waldorf-Astoria.

Theodore Spiering—Violin Recital—Feb. 10, Aft. M
Fannie Bloomfield Zeisler—Piano Recital—Feb. 5, Aft. C

OPERA THIS WEEK

METROPOLITAN

Thursday, Feb. 3—Tristan and Isolde.
Friday, Feb. 4—Alessandro Stradello.
Saturday, Feb. 5—Matinee: La Boheme.
Evening: Fra Diavolo and Vienna Waltzes.

MANHATTAN

Friday, Feb. 4—Griselidis.
Saturday, Feb. 5—Matinee: Samson and Delilah, Night: La Boheme.

NOTABLE VIOLIN RECITALS

A YOUNG man, not yet twenty, who gave a violin recital in Carnegie Hall a few afternoons ago, caused a decided sensation. This young artist—Mischa Elman by name—played here a year ago, and at his debut it was noticed that he promised an exceptional future, but his appearances here this season indicates that, unless the unexpected occurs, he will some day be the greatest violinist living. His large and beautiful tone, his invariably perfect intonation, and his amazing technique are constant sources of admiration. His chief fault is the result of youth, and when he has become better poised, and displays a little less egotism—natural enough in the face of the adulation bestowed upon him—he will broaden artistically.

Following Elman but a few days came the Fritz Kreisler violin recital. Here are two players radically opposed in style, appearance and temperament. Kreisler, many years the older, represents the finished, admirably balanced artist. He never overdoes the sentimental side of a composition, and no phrase is unduly exaggerated. Everything Kreisler does is performed with seeming ease, so that it is a pleasure to

listen to him, and to notice how quietly he stands as he plays.

TWO OPERA PREMIERES

DURING the past two weeks New York has had two American premieres in opera—the first the initial presentation of "Griselidis," at the Manhattan, and the other the long-looked-for "Germania." And again the Manhattan had rather the better of the bargain, for while the Franchetti opera is interesting in spots, and clearly indicates that its composer is something more than an amateur, it does not strike with great conviction. The exceptional singing of Amato and Caruso, alone saved the production from a failure, for had not these two great artists been in the cast the effective portions of the vocal music would have lost much. Emmy Destinn, who sang the prima donna rôle, proved as mechanical, both vocally and in dramatic action, as she has been in other rôles all through the season. Indeed, something appears to have disturbed the artistic poise of this soprano, for she is not doing the same quality of work, in so far as variety of expression is concerned, that she did last year, which was her first in this country.

"Griselidis," the Massenet work, which has more melodic beauty, and is rather more interesting generally to the average opera-goer than "Germania," has been repeated with increased success, and, although not a great composition, at least is interesting. Mary Garden, in the title rôle, again proved that she is not only a versatile, and a remarkable, singing actress, but one totally different from any this country has ever seen. Mme. Baron, M. Dalmores and M. Huberdeau were among the others who sustained the principal parts. Just now the interest of the whole operatic community appears to be centered on the premiere of Strauss' "Elektra," which is to be produced a few days before the publication of this issue, and should it come up to expectation another genuine novelty, that has been awaited for more than half the season, will have been given to New York. And that "Elektra," regardless of its musical or dramatic values, will provide a thrill, there is small doubt. It is said to be the most "terrible" of modern operas, and that means a good deal in the face of our "Salomes" and other unusual works.

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A R T N O T E S

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. Until February 19.

National Arts Club. Exhibition of American landscape painting.

Macbeth's. Landscapes by Ben Foster and figure studies by Miss Richardson. Until February 7.

Durand-Ruel's. Recent paintings by Claude Monet, and works by Corot, Daubigny, Decamps, Delacroix, Diaz, Dupré, Rousseau and Troyon. Until February 5.

Tooth's. Old colonial English engravings after Reynolds, Hoppner, Romney, etc.

Powell's. Paintings by Alethea H. Platt. Until February 5.

Scott and Fowles. Works by Courtney Pollock, an English sculptor. Until February 14.

Oehme's. Water-colors of English gardens, by Marie Stillman.

Folsom's. Paintings by Lillian M. Genth. Until February 12.

Ralston's. Thirty-five paintings by the late Thomas S. Noble. Until February 12.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis xv and xvi periods.

Baltimore. Mr. Walter's private gallery. Open Wednesdays and Saturdays until April.

Boston. Copley Gallery. Works by Louis Kronberg. Until February 8.

Vose's. First exhibition in America of paintings by William Sergeant Kendall. Until February 5.

Chicago. Art Institute. Works by the Society of Western Artists. During February.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. Until March 20.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. Until February 22.

Washington. Congressional Library. Collection of lithographs illustrating its development in different countries during the last hundred years.

Worcester. Art Museum. Second annual rotary exhibition of the Philadelphia Water Color Club. Until February 7.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Eighty-fifth annual of the National Academy of Design. March 11 to April 17. Exhibits received February 22 and 23.

Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22. Exhibits received April 15 and 16.

Brandus's. Memorial exhibition of portraits by Benjamin C. Porter. February 12 to 26.

Folsom's. Oil paintings by the late Louis Loeb. February 15 to 28.

Cincinnati. Art Museum. Works by the Society of Western Artists. During April.

Indianapolis. Mark Herron Art Institute. Works by the Society of Western Artists. During March.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30. No exhibits received after March 23.

Washington. Corcoran Art Gallery. Fourteenth annual of the Washington Water Color Club. February 6 to 20.

AUCTION SALES

New York. Mendelssohn Hall. Twenty-one paintings by "the men of 1830" collected by Mr. H. L. Henry of Philadelphia. February 4, 8 p. m.

GOSSIP

LAST week was a notable one in the art world. The Architectural League's twenty-fifth annual exhibition was opened with a dinner to members on Friday evening, January 28. On Saturday a reception to friends was held, and the galleries were opened to the public on Sunday. An account of this show, which is more than usually interesting, will be given in this column next week. The other important events were the sale in New York of the late Cyrus J. Lawrence's art collection, and the opening of the Pennsylvania Academy of Fine Arts' one hundred and fifth annual exhibition in Philadelphia.

At the former event, which was held on January 21 and 22, under the auspices of the American Art Galleries, \$49,255 was realized for 79 pictures, and \$97,290 for the entire collection. The most important item was 100 bronzes of animals by Barye, the great French sculptor, for it is the third largest collection of his works in this country—the largest being owned by Mr. Henry Walters of Baltimore, and the next by the Corcoran Gallery in Washington. Mr.

Lawrence desired that these bronzes should, if possible, be disposed of as a collection, instead of singly, in consequence of which they were offered en bloc, and were finally bought for \$30,500 by the Brooklyn Museum of Arts and Sciences, after a spirited contest with the Metropolitan Museum of Art. Among the most important pictures sold were "Vetheuil, Spring," by Claude Monet, \$4,600 (the highest price realized); two other works by the same artist—"Vetheuil, Winter," and "Grotte de Port Domois, Belle-Isle, 1886"—\$2,600 and \$3,050 respectively; "Les Curiex à L'Etalage," by Daumier, \$2,600; "Avant la Course," by Degas, \$2,300; "Mother in Red Dress with Child," by Mary Cassatt, \$1,025, and "Au Jardin," by the same artist, \$950.

The annual exhibition of the Pennsylvania Academy of Fine Arts is always an important event; as it seems to be more of a national exhibition than any of the other annual shows, and the present is one of the largest and best it has ever held. It consists of 481 paintings and 112 pieces of sculpture—all hung and arranged with great care, so that they are all shown to the best advantage—and the prizes were awarded as follows: The Temple gold medal for the best painting exhibited to Howard Gardiner Cushing, of New York, for his portrait of Mrs. Cushing; the Walter Lippincott prize, of \$300, to J. Alden Weir, of New York, for a landscape called "The Hunters' Moon"; the Jennie Sesnan gold medal for the best landscape to Child Hassam, of New York, for his "Summer Sea"; the Carol H. Beck memorial gold medal for the best portrait, to Adolphe Borie, 3d, for his "Lady with a Black Scarf," and the Mary Smith prize for the best picture by a woman living in Philadelphia, to Alice M. Roberts for her painting entitled "The Morning Air."

A few of the most notable paintings shown are a "Portrait of a Lady," by George De Forest Brush, which is considered by many to be the finest picture in the exhibition; two portraits by Sargent—one of Joseph Pulitzer, already shown in New York, and the other of Dr. J. William White of the University of Pennsylvania—"Morning Room," by Carl Melchers, showing two girls at work in a soft light; "The Fur Jacket," by Joseph De Camp; "Both Members of This Club," by George Bellows (a large picture of a prize ring depicting a match between a white and a black pugilist); three decorative pictures of rich color showing geese and a peacock, by Joseph J. Pearson; a charming interior of two girls entitled "The Ironer," by Myron Barlow, of Detroit; a picture of New York City, seen at evening, from across the East River, by Edward Redfield; two marines and a painting of a swiftly rushing stream, entitled "Down the Gorge," by Paul Dougherty; a landscape called "Night," by Dwight W. Tryon; "The Orchard Hill," by Daniel Garber, and "To Right and Left," showing two wild ducks that have been shot falling into the sea, by Winslow Homer.

Following the H. S. Henry sale of important paintings by the men of 1830, which will take place to-morrow evening, February 4, at Mendelssohn Hall, there will be offered for sale by the American Art Galleries the art treasures of the late Charles J. Yerkes, over which there has been litigation for the past two years. Mr. Yerkes desired his art collection, consisting of paintings valued at from \$1,500,000 to \$2,000,000, and rare art objects, to go to the City of New York, but the courts have decided that they must be sold for the benefit of creditors. Consequently they will be offered at public sale some time during this month or early in March.

FASHION DESCRIPTION

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A THREE-PIECE costume of café-au-lait serge, with the blouse of same tone chiffon cloth. The skirt has a high waist line and closes at the side, and the coat is entirely open at the front. The blouse is laid in plaits and trimmed with pieces of serge, which are embroidered with soutache braiding. The yoke is of all-over Valenciennes. Two hats are shown, one a straw sailor turned up at the side with fancy quills, the other a quaint little model in canary colored straw, trimmed with pink roses and black velvet ribbon. This last model would be appropriate to wear only with light lingerie or linen frocks.

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